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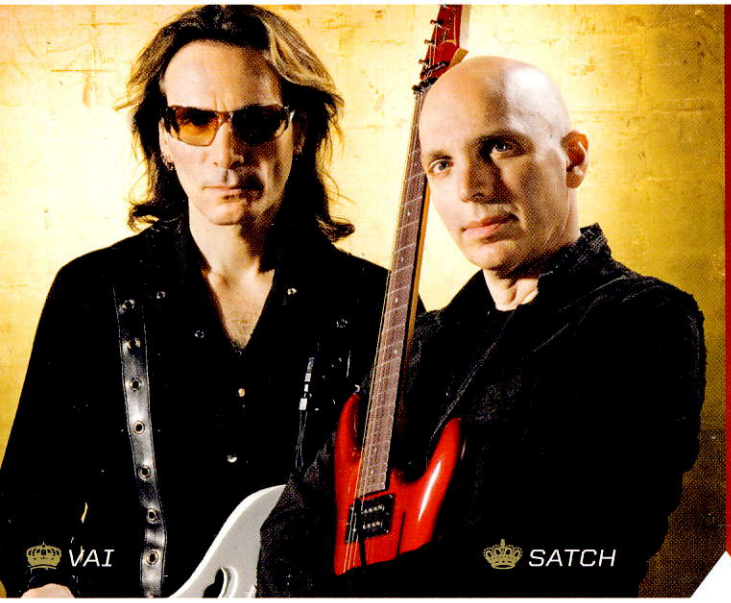

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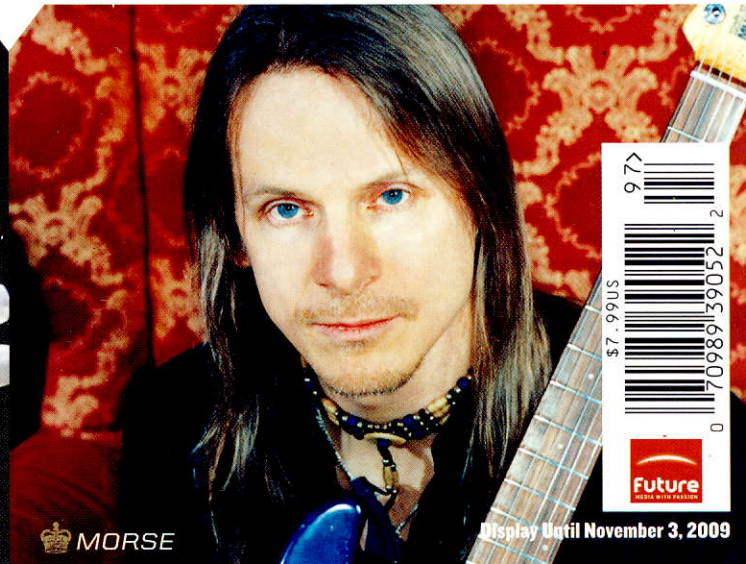

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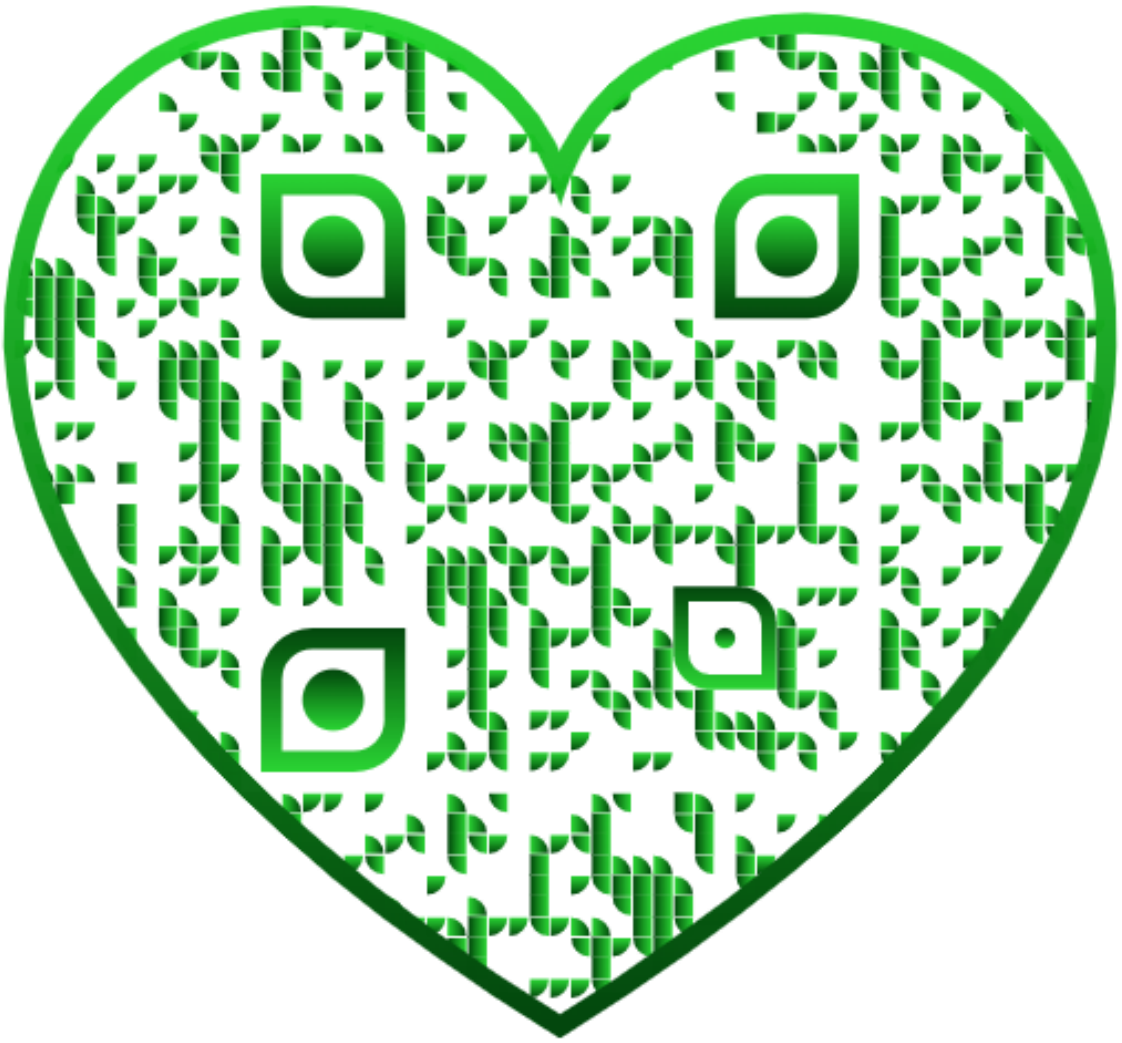

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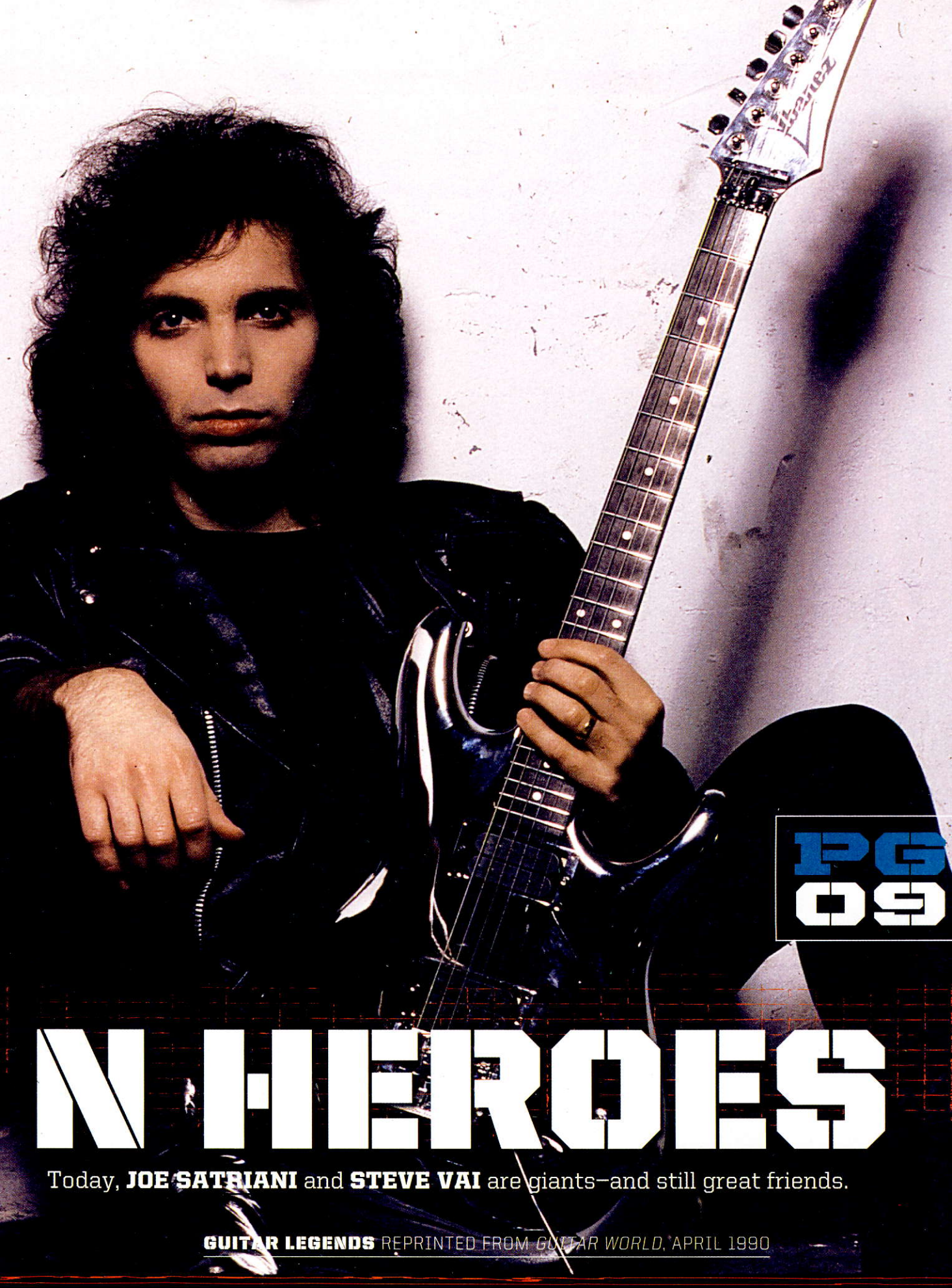
HAMETOW

They started out as teacher and student, mentor and protégé, and great friends.

BY ALAN DI PERNA / PHOTOGRAPHS BY NEIL ZLOZOWER



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N-HEROES

Today, **JOE SATRIANI** and **STEVE VAI** are giants—and still great friends.

Before Steve Vai and Joe Satriani burst onto the scene, Carle Place, Long Island, qualified as the land that time–and everyone else–forgot. But as the boyhood home of the two monsters of "intelligent chops," the suburban town stands at the center of the earth for countless guitarists. It is no coincidence that the two hail from the same sleepy suburb–Satriani was Vai's first guitar teacher and his musical, as well as personal, mentor during their teen years.

In the early part of 1990, *Guitar World* decided to sit the two old friends down for a talk about their formative years and their growing careers. It was an ideal time for a steel-string summit: Satch's album *Flying in a Blue Dream* and Vai's debut with Whitesnake, *Slip of the Tongue*, had just been released. The setting for our meeting was the control room of Vai's home studio in the Hollywood Hills, a comfortable and domestic-style space crowded with recording gear.

As we waited for Joe to arrive, Steve talked about Carle Place and his first interactions with his fellow guitarist. "There was this family in town called the Calavagnes. They had seven or eight kids. One of the older ones was in a band with Joe. They used to do all the Led Zeppelin songs and stuff. The name of the band was Tarsus. And when I formed a band with the younger brother, Barry, we were like a carbon copy of those guys, only four years later. We even named our band Susrat, which is Tarsus spelled backward. Later, we changed it to Rage. Joe taught us all the songs that Tarsus used to do. We used to play all the clubs and it was really cool. The Calvagnes' house has so many memories for me, too. That was the place where... you know when you're growing up and you first experiment with drugs and sex and everything? That's where it all happened, in the Calvagnes' basement, which was just a crawl space under this big house in the middle of town. The school and local pizza joint were right in back. And then there was the Sea of Emotion, which Joe will tell you about."

As if on cue, Satriani stepped through the door, guitar case in hand. Standing side-by-side, Satch and Vai looked like a study in contrasts. Joe was dressed in black from head to toe. A quiet and compact man, he radiated inner intensity, like the eye of a hurricane. Steve was wearing a multicolored running suit, stood a head taller than his former teacher and did much of the talking—though he always left Satch space to get his licks in.

STEVE VAI I was talking about the mirror image band situation with Tarsus and Susrat—how we'd emulate your band. In fact, someone told me that before each gig you guys used to have Coca-Cola and eggs in the morning. So we started doing that.

JOE SATRIANI Great. Which is probably why he's sick right now. It was the old clogged-artery diet.

GUITAR WORLD So you two never actually worked together in a band?

SATRIANI Oh no. At that age, when you're in high school, ninth grade and 11th grade are a long way apart.

GW But you did have lessons together.

VAI Yeah. It started out where Joe was teaching a friend of mine who lived a couple of houses away. My friend was actually able to hit notes on the guitar, and I thought that was phenomenal. And he said, "Well, you should see my teacher; he can really play." I couldn't really afford lessons, so I chipped in with another friend and Joe taught us both at the same time.

GW How long did that go on for?

VAI Maybe a year.

SATRIANI I'd say that would be pushing it. I can't recall exactly when it happened, but I do seem to remember suggesting that the lessons be separated—that more could be accomplished if we did.

VAI Yeah, you could get an extra five bucks! [*laughs*] I remember my first lesson with Joe. I had a guitar and a pack of strings. I'd never really played the instrument. I didn't know how to tune or string it or anything.

SATRIANI I immediately said, "Have some Coke, have some eggs..."

VAI "Sit for a while in the Sea of Emotion, drop some acid..."

SATRIANI "Do that for a few months and then we'll start to get to notes and the strings."

GW So what's the Sea of Emotion already?

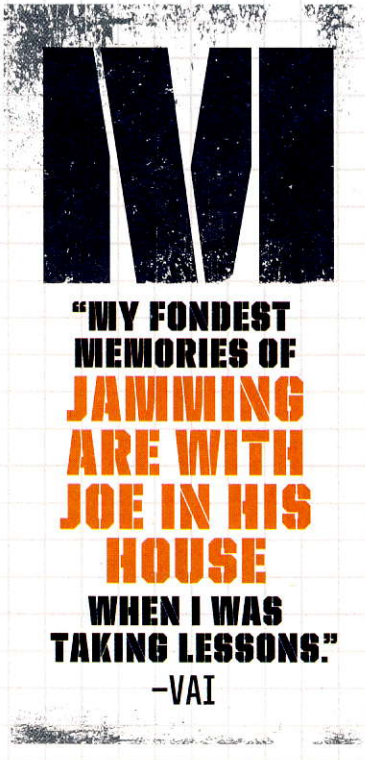
SATRIANI It was a field, part of an old farm where they'd built three schools. The field sort of dipped down, almost as if it was a dry lake bed. It was a place where you'd go to think—to pour out what was in your mind and in your heart. [*To Steve*] I must have brought you there one day.

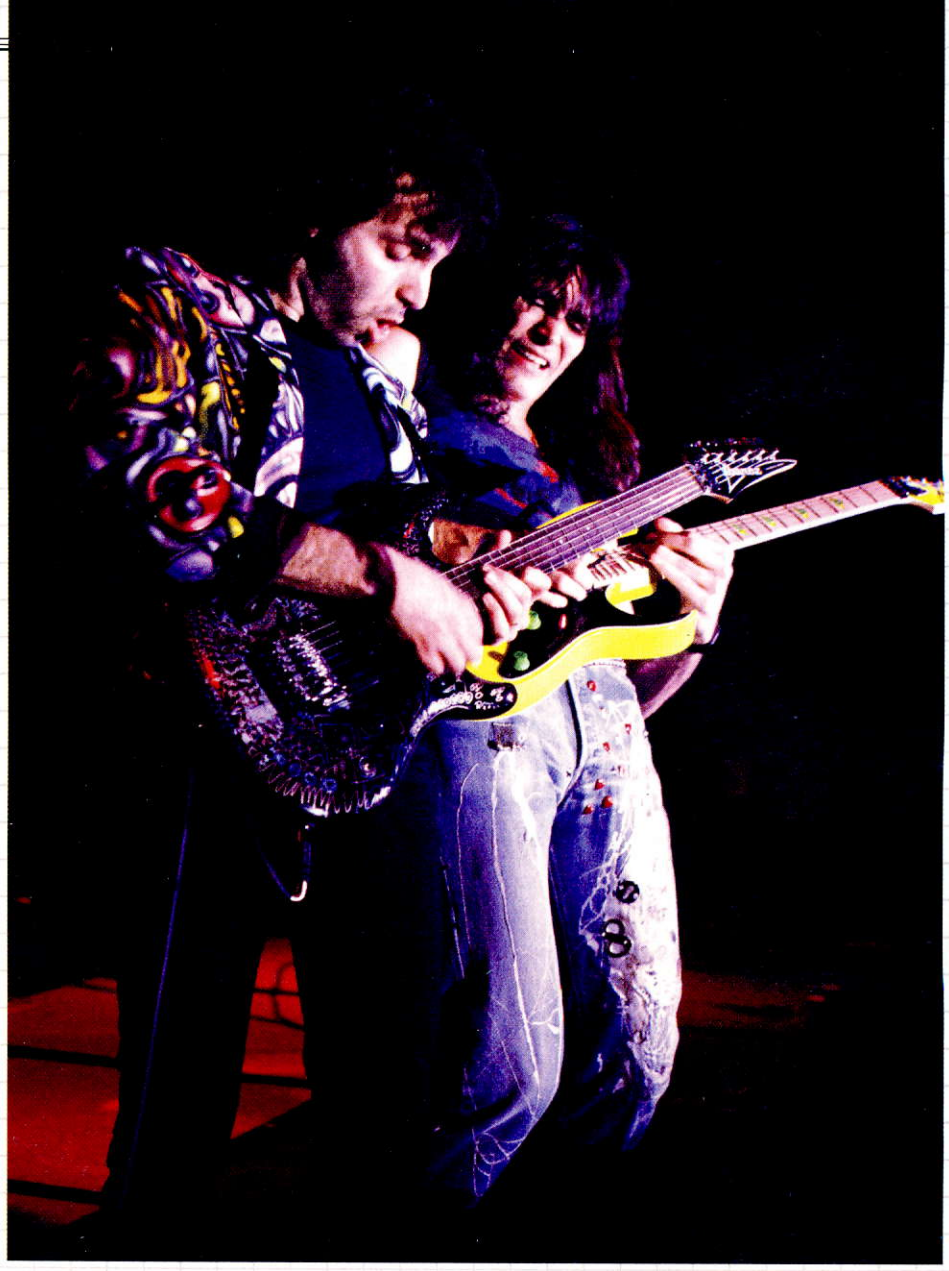
VAI Yeah, in your Volkswagen. We were driving around and we just sat there a while. At the time I was so in awe of Joe because he was the teacher. There was always this great admiration factor from us younger guys for the older guys.

Once when I was playing Nassau Coliseum, I got on my bicycle and rode all the way from the Coliseum to the school. I actually went to my first kindergarten classroom, which was still there. And I saw some of the teachers I had known in high school. Bill Westcott was a big influence on both of us because he was our music teacher at school. Joe learned a lot of theory from him, but unlike most musicians, he applied it on his guitar. Most musicians, if they learn theory, they'll just apply it in a compositional sense.

SATRIANI Most of the other people in the class were in the orchestra. So their outlet was sheet music. Whereas I took it right into rehearsals and tried to figure out how I was going to play "Since I've Been Loving You" with this new information I'd received about scales or something.

VAI And that's where we were different. I started taking theory classes, but I was approaching them the same way as the orchestra kids. I started taking lessons with Joe and realized he took what Westcott had shown him and put it right into the guitar, and he was kind of feeding it back to me. And that's where Westcott was helpful. He was a very demanding kind of teacher. He had two





theory classes: Theory I and Theory II. And when I was taking Theory II he made me write a song every day in manuscript form.

GW I was going to ask if either of you were writing tunes back then.

SATRIANI Oh yeah. As soon as I learned three chords, I wrote a song with three chords in it. But when the lessons really kicked in with Westcott, one of the things he taught me to do was write away from any instrument. That was a heavy concept at the time. And also to take out some manuscript paper and write without really knowing what I was doing and put off reading it till the following day—just to get into the frame of mind that you could write music that had nothing to do with your physical abilities on whatever instrument you were struggling with at the moment. And he said to me, "It might turn out that you're not a very good guitar player. You might not be as great as Hendrix or whoever. But it doesn't mean that you can't write good music and be a musician." Of course I probably said something totally rude to him, but I probably went walking down the hall thinking he was right, and that has helped me out quite a bit. Because I have come up against a lot of physical barriers that are stuck in my body. So thank God for those lessons, where it was really pure music. It was intellect and heart bypassing the tendons and muscles.

GW Speaking of influences, do you two have a lot of guitar heroes in common?

VAI I'm sure we were all into Hendrix.

SATRIANI I was a big Jimmy Page fan.

GW What about guitarists who were a little more off the beaten path? Roy Buchanan, for instance?

SATRIANI Yeah. He was brought to my attention when I was about midway through the real impressionable age. The rhythm of his music was completely different from the way that I felt rhythm in music. I never got into his records and his compositions as I did with Hendrix, Led Zeppelin and Black Sabbath, because that felt more natural to me. But I was so incredibly impressed and bewildered as to how he went about it. I think it was years—until I finally saw him on television—before I could figure out how he was getting that kind of sound. Back then, I think I was really impressed with personality. How could someone come along and sound so totally different? Meanwhile, I always had this same little noise coming out of my amp.

VAI I remember when I first started hearing Roy Buchanan, I saw a picture of him and I thought, Why would anybody want to play a Telecaster? Because here I was listening to all these bands with these huge guitar sounds. And I always thought the Telecaster was a very naked instrument.

SATRIANI How did Page get away with it, you know? I often think about that. I mean he used it on the first two Zeppelin records. There's a lot of Telecaster on there—it was a Danelectro and a Telecaster. I saw a video of Zeppelin, real real early, doing "Whole Lotta Love." He's got, like, a wah-wah pedal and maybe he's got an Echoplex. There's no sound effects. They're just standing there playing in front of about 20 people.

VAI With Buchanan, though, you could really understand what a Telecaster was. Eventually, I really got into him. I remember realizing that what he was doing was so naked and pure, as *opposed* to what I or people I was listening to were doing—which was all about cranking up the amps with tons of distortion and using tons of effects. And I realized, Oh, *that's* why he's playing the Telecaster. I remember he did "If 6 Was 9." Did you ever hear that version?

SATRIANI No.

VAI He does this one lick I must have played a thousand times to my friends. He's doing this solo. He's got this real squeaky Telecaster tone and it's almost like he's struggling. And then he does this one riff in the end. He just stretches to the fifth. And he almost gets really sloppy; he's falling apart. And all of a sudden, he just goes like this [*imitates a very fast, precise riff*]. And I said, "God, that's just so hip. He led you to believe that he was losing it." That's one of the reasons why he's there.

SATRIANI He had a lot of drama in his playing.

GW What about Al di Meola? As you can see, I'm trying to mix up the names.

SATRIANI He totally took me by surprise. I was never really impressed by players who made their guitars sound less like guitars by using precision and muting and doing percussive stuff. But di Meola was one of the first players—along with McLaughlin and some of the others—that I thought was bringing a lot of different things together. His music was completely different from Hendrix

JOHN LIVZEY/GETTY IMAGES

and Clapton, but yet you could tell he had some of the same rock and roll sensibility. But I've got to say that it was a struggle to get through it and realize I could never do what he was doing. He was, I think, the first player to come along that made me realize I was never going to sound like that person. His display of technique was so intense, and he was so sure of himself when he played fast. I realized that was not part of my makeup. [*laughs*]

GW Were any of these fusion guys major for you, Steve?

VAI Well, actually, di Meola, since you mention him. When I first heard him, I was totally taken aback. There was a lot that was impressive in his overwhelming chops. But there was something I found missing, and that was the sheer emotion behind bending a string and going into a lick.

It wasn't until I was playing at the Ritz in New York with Frank Zappa and Al di Meola got onstage that I really realized his talent as a plug-in performer. Because he came up, pulled out his Les Paul and plugged into Frank's amp. He didn't even touch the settings. Every note just exploded. And his action was *this high* off the guitar!

GW How about the blues players, like, say, Elmore James?

SATRIANI I was into really spooky players—like John Lee Hooker. For a little kid like me, growing up in Carle Place, you put on John Lee Hooker late at night and it's a different reality. I tried to feel that music from the inside out, because I was really attracted to it. I still have these reel-to-reel tapes of me trying to play really, really slow. Trying to play notes and have there be silences. Because generally what I was playing after my first three years on guitar just sounds like a bunch of noise. I don't know exactly what it is I'm trying to play, and I'm just constantly filling up all the spaces.

VAI Meandering.

SATRIANI Yeah. And never quite connecting, so you try to make up for it with other stuff.

VAI I still have that problem. [*laughs*]

SATRIANI So I used to just try to really get into the sound of it. I liked the fact that there were very few notes. And I love a I-IV-V progression. I always did, and I always will, even if it's just slightly hinted at. John Lee Hooker does the weirdest things with them. I was into harp players as well—my brother was really into playing blues harp—so there was a lot of that around. For me, that crossed over into listening to James Brown, Sly Stone...a lot of soul artists that I related to. It seems like there's more going on when I listen to that music. And maybe what the audience really hears is what the music is triggering inside of them. The music is more of a catalyst for the internal music that each person experiences as they're listening. At least that's how it was for me. If you gave me a lyric sheet for one of the songs—"I left my baby, I left my baby, I took the train, I left my baby"—I'd say, well, okay, maybe I didn't relate to that as a 14-year-old. But, of course, it was the sound. A record for me was a thing I could put on for hours and hours and not pay attention to anything but the sound. The vibration.

VAI To be honest I was never exposed to that serious type of blues. I never heard John Lee Hooker or any of that stuff. The blues that I was exposed to was by the players of the time, and the way that they expressed themselves through the blues was always more polished sounding. But then one day I was with Zappa, and he said, "You're so white!" And he sat me down and played me some really wild, old blues things, like "Round Midnight" and the Johnny "Guitar" Watson stuff. But I was 22, 23 by that time.

GW Given all this, how do you feel about all the emphasis younger players place on speed and flash these days?

VAI I think there's less of that than normal, because of what Joe's doing.

SATRIANI Actually, he hates my playing.

VAI Yeah, right. I'm sitting here telling you that Hendrix and Page are my biggest influences. I used to think those guys sucked compared to him! I really did.

SATRIANI I'm still working on him.

VAI But to get back to the question: Before, when some of those more popular, fast guitar players were wailing about, it spawned a whole new school of thought based on fast playing. But when Joe's album came along I think that it actually started changing the mentality regarding fast guitar playing. It's saying that it's important to be able to play fast but it's not the only thing there is. There are other players that might be having the same kind of influence today. Like Stevie Ray Vaughan. We were just talking about the blues. I didn't really get into the blues until I heard Stevie Ray Vaughan. I mean the *blues* blues. Of course there was the Hendrix blues, which was great. But Stevie Ray is the *blues*, man. As blues as you can get. Head to toe, every album. [*To Joe*] I remember when you were telling me about when you were teaching, a lot of your students were bringing in Stevie Ray Vaughan records.

SATRIANI Guys in thrash metal bands were bringing in Stevie Ray Vaughan and Hendrix, old Page, blues, trying to figure out the mystery behind the placement of the notes, the restraint behind the sound. So I agree with Steve. I think the day of the fast player is gone. It ended about two years ago. It really isn't around anymore.

GW With Mick Jagger and David Lee Roth, respectively, you've both worked with major rock star lead singers/icons. Have you ever compared notes on these experiences?

SATRIANI The two situations were different. Steve was part of a band that made two very intense records. It was a real rock band—a small unit that went out there and just killed. My experience with Mick Jagger was fantastic, but it was something else. It wasn't a band in the same sense as the David Lee Roth band. It was purposefully a bunch of talented misfits. Mick went out of his way to pick all these people that had really nothing to do with each other and put us together in a band to see what sort of mayhem he could create. The shows were very different, too, and Steve and I obviously had different roles. I was a guitar player in a band that had two keyboard players, sometimes two other guitarists, a bass player and a drummer, four or five singers and percussion. We did a two-and-a-half-hour show where the music spanned from the early Sixties to the present. Whereas the David Lee Roth thing was very big and intense. And if you didn't hear Steve playing, you must have been comatose. He had a lot more ground than me.

VAI Well, you gotta realize that lead singer/celebrity icons like that are a strange breed and there's a certain element to each one of them. I don't know Mick like Joe does, but I perceive his persona. With lead singers of that stature, there's a certain chemical that's there from the crack of the cosmic eggshell. They're a specialized item.

GW Those situations placed each of you in the shadow of great guitarists past. Comparisons with Keith Richards, Beck or Eddie Van Halen were inevitable. How did you each deal with that?

SATRIANI Well, there was a special dynamic in the Jagger band. I was brought in last, and I told Mick I wasn't going to cop solos and I wasn't going to set my amp up a certain way just for Rolling Stones songs. I think he knew that when he brought me into it. I just came out as Joe Satriani, the lead player. I got to noodle and pump all the way through it, and I got my own solo spot—to do "Midnight" or "Satch Boogie," depending on the shape of the show. So it was a bit different. If anything, it was of my own volition that I would try to play a particular solo like the record. But more often than not, Mick would look at me and go, "Oh no! Do what you want. Don't try to do that solo."

GW What about you, Steve?

VAI I couldn't worry about trying to fill Edward Van Halen's shoes. I mean, who tries to do that? When the gig came along, I knew right away that I would be compared for about five minutes, and then people would realize that Edward and I are completely different musicians. As for Roth, he never said, "Edward did it this way." He put no limitations on me whatsoever regarding that. Maybe on occasion I'd say to him, "What was it like when Edward would play this sound?" and he'd give me his criticism or whatever. But I never felt that I was being compared in his mind, or in the audience's mind. It's the guitar player's gig of a lifetime, playing with David.

SATRIANI There really should have been a live record. Let's call Dave up right now. "Dave, where are the tapes?"

VAI There's some pretty wild stuff. But you know, in that band, there's more visual performance than actual. Because when I stand on the stage and play with someone like David Lee Roth, I have to wear a couple of different hats—entertainer, guitarist, et cetera. And I've been struggling my whole life to find the right balance between performance and guitar technique.

SATRIANI He's such a ham. What are we talking about?

VAI You know what I'm saying. I'm sloppy as shit, live. If you listen to the tracks up close, it's a mess. But there's an energy and a performance value there. You get to run around and be crazy. You enjoy it, and it doesn't really matter that much.

SATRIANI I did tons of gigs where I didn't move around very much because I couldn't. There's a pole over here and wires and a monitor there.

VAI Some of the best live playing I ever did was at the Armadillo World Headquarters in Texas with Zappa, where I was so sick I was passing out before the show. Two two-hour shows to do on a 115-degree stage with no air conditioner! I was throwing up and practically shitting my pants right onstage. But I stood there.

SATRIANI The thing is they asked Steve to do that over and over again every night. He had to have dysentery for the rest of the tour.

GW Speaking of audience acceptance, Joe, do you think the different musical styles on your new record will be too much for some listeners?

SATRIANI I go back and forth on that. I'd have to answer "yes" *and* "no." There are times when I wonder how people are going to get into it; other times I'm convinced that people are going to get into it because it *is* so diverse. But the last thought is always that I couldn't have made a different record. I had to make that record the way it came out. So it's not a question of whether people are going to like it. This is the record I made. And now it's Wednesday, so you just move on from there. It is Wednesday, isn't it?

VAI You know, this brings up one of my fondest memories of Joe, and one of the biggest inspirations I ever received from him. It had nothing to do with music. I had just gotten into high school and left one of my classes to go to the bathroom. The halls were really *quiet*. And out of a classroom I hear a teacher yelling, "Come back here, you!" Now, you gotta understand, Joe had the longest hair in the world back then. He was this weird guy with big eyes, big hair. All of a sudden I see him walking out of this room going like this [*gesture of contemptuous dismissal*] toward some teacher. Like "get *out* of here." And he just walked away down the hall. And it was one of the biggest inspirations. It was exactly the way he's always been. No compromise.

SATRIANI I walked out on quite a few classes. I don't know which one you caught me walking out of.

VAI Well, because of that, *I* almost got thrown out of school.

GW Were you the rebellious type in school, Joe?

SATRIANI Yeah, I guess so. But maybe in more of a solitary way.

VAI Yeah, not in a destructive way.

GW Did you two ever record together?

VAI I have a tape that we recorded together called "Reflections of a Year and a Half."

SATRIANI When was this from?

VAI We were at your house and you had your little two-track. We were having a lesson and I was about 13 or 14. I've always thought about doing a record with Joe. Right now, our careers just won't allow it because we're so busy. But one of these days when everything dies down, we'll sit down and do it.

SATRIANI When we've become totally unpopular. We'll probably get together [*Drops into old man voice*], "Oh, Steve, remember that old lick..."

VAI [*In a sappy voice*] Let's call this song..."The Sea of Emotion."

SATRIANI Geezers on parade.

VAI It's going to be great, though. 'Cause I gotta tell you my fondest memories of jamming are with Joe in his house when I was taking lessons. We would just sit there and jam for hours and hours. You'd just use your ears and your imagination; there were no record companies or anything like that involved.

SATRIANI It was purely expression.

VAI Those were some of the most exciting musical experiences of my life, and I want to recapture that.

SATRIANI It would be nice to try to recapture it. But at the same time those experiences exist *because* there wasn't any reason. It was just an inner need to share the expression.

VAI As we mature through our musical careers, that desire to do it for no reason will come up again. And then that'll be the right time to do an album together.

GW What is it that each of you admires most in the other's playing?

SATRIANI I always thought, even when I first started teaching Steve, that he possessed a couple of extra muscles in his hand. [*laughs*] Some more tendons maybe. Or maybe they're connected to his brain better. But there is certainly a total command I hear when he's playing. I'd just say it's the power and the impact of his playing. I've heard more of him than other people have heard. Steve Vai is a huge musician. Most people hear him as a guitar player. They don't see all the different pairs of pants he owns. But I've seen the pants and I've heard the tapes.

VAI Well, thank you very much, Joe. I don't know what to say. I'll lend you my pants. I'll tell you where I bought them. Thank you, that's probably the nicest thing anybody's ever said. Are you done? You can keep going if you like.

SATRIANI The only other thing I'd have to say is that there's definitely something that drew us together that has kept us together, even though there have been times in our careers where we didn't see each other for years. I don't know what it is, but when he plays I'm receiving another message outside of the great guitar playing that a lot of people hear. There's an inner message that I relate to and that draws me into his playing, and that goes beyond just guitar.

VAI I said this long before Joe was popular, and I'll say it again. As long as he's making music, I'll always find an inspiration to play. I see what he does as pure integrity in music. Integrity with his own intuition. It's always been there. In the way he'd deliver himself verbally. In the way he would walk out of a classroom and not care if he was going to get suspended. That all shows in his playing. For me, it isn't a matter of saying, "Wow, Joe Satriani could do the vibrato that I couldn't do" or "He can hit a harmonic anytime he wanted." It wasn't that. It was, and is, a package. It's all part of a larger unit. Joe perceives a certain musicality to me. But I feel what I do is dwarfed by the musicality I feel coming from him. He's always been the musician, not just the guitar player.

SATRIANI I'm all choked up, Steve. GL

"I'VE BEEN STRUGGLING MY WHOLE LIFE TO FIND THE RIGHT BALANCE BETWEEN PERFORMANCE AND GUITAR TECHNIQUE."
-VAI

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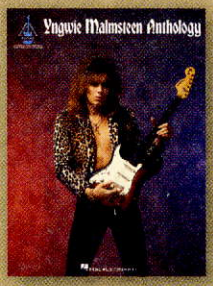

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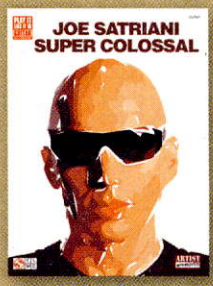

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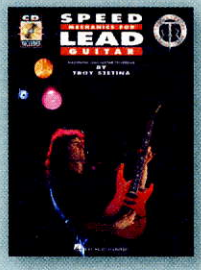

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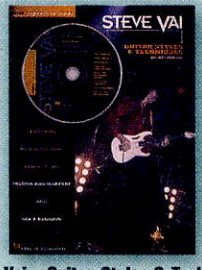

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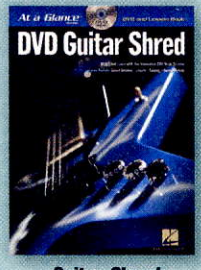

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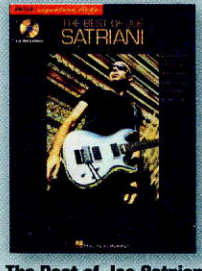

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SUPER FRIENDS

For two decades, Joe Satriani and Steve Vai have dominated the guitar world with their superhuman skills. Here, they trace their progression from teenage pals to masters of the fretboard universe.

BY ALAN PAUL / PHOTOGRAPHS BY TRAVIS SHINN

THIS YEAR, BABY BOOMERS ARE celebrating the 40th anniversary of the Summer of Love and the release of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, while first-generation punk rockers are hoisting a glass to the 30th anniversary of the Sex Pistols' *Never Mind the Bollocks*. But what guitar fanatics and younger rock fans are excited about is the 20th anniversary of Joe Satriani's *Surfing with the Alien*, the album that officially launched the shred boom in 1987, putting instrumental guitar rock on the *Billboard* Top 200 for the first time since the early Seventies prog-rock heyday of Jeff Beck's *Blow by Blow* and the Mahavishnu Orchestra's *Birds of Fire*.

PG 16

To commemorate this rock guitar renaissance, Sony/Epic is releasing a special, expanded 20th Anniversary edition of *Surfing*, remastered by Satch himself. This crisp new pressing offers a sterling opportunity to relive, or discover, the blazing technique and yearning melodicism that have made Satriani one of the world's most revered electric guitarists. The package will also include a full-length concert DVD of Satriani's historic debut at the Montreux Jazz Festival on July 14, 1988, a real time-capsule treasure.

Satriani's old friend and fellow fretboard magician Steve Vai is also celebrating a 20th anniversary. It was 20 years ago that Vai unleashed his Ibanez JEM guitar on the world. The ultimate shred machine, the JEM has remained a top-selling ax and in its later seven-string incarnation helped kick-start the bottom-heavy, rap metal reign of bands like Korn and Limp Bizkit. To commemorate the JEM's enduring appeal, Vai and Ibanez have teamed up on a special 20th anniversary JEM model. Dubbed the JEM20th, it's a translucent, acrylic-bodied beauty that will pique the interest of guitar collectors and Vai fans alike.

Vai has also released a brand-new, double-CD album, *Sound Theories Vol. 1 & 2*. Recorded in collaboration with Amsterdam's Metropole Orchestra, the discs' blend of guitar histrionics and orchestral grandeur show off yet another facet of Vai's prodigious musical gift and an interest in composing for orchestra that dates back to the guitarist's childhood.

Vai and Satriani's careers have been closely intertwined from the beginning. They grew up together in Carle Place, Long Island, a small suburban town about half an hour east of New York City. The elder of the two by a few years, Satriani was Vai's guitar teacher and mentor. The two guitarists have stayed in touch over the years, finding time amid separate but equally brilliant careers to reconnect and reminisce. And when Satriani launched the G3 tours in 1996, Vai became a frequent touring partner, sharing bills with everyone from Eric Johnson to John Petrucci to Yngwie Malmsteen.

Seventeen years ago, *Guitar World* brought Vai and Satriani together in Steve's Hollywood studio, the Mothership, for a momentous roundtable interview with this humble writer. With both artists now celebrating significant 20th anniversaries, we figured it was high time to reunite them for another extended chat, this time at the chic L.A. photo studio, Miauhaus. As always, both guitar legends were cordial, enthusiastic and, as you'll read below, filled with intriguing perspectives on music, life and what it means to be deeply devoted to the art of guitar playing.

GUITAR WORLD Here's something profound that Joe said the last time we all gathered together for an interview, 17 years ago: "Maybe what the audience really hears is what the music is triggering inside of them, as opposed to what's actually happening on tape or onstage. The music is a catalyst for the internal music that each person experiences, as opposed to sitting back and taking in all the notes." Do you still stand by that, Joe?

JOE SATRIANI Yes. That's the way I feel when I listen to music. Each time, I hear something new and totally different. And sometimes I'm surprised by what I didn't hear. Like that song by Beck, "Nobody's Fault." What a beautiful recording! I've listened to that a million times. But it was only on the million-and-first time that I finally said, "I've got to memorize those lyrics so I can sing along with it."

STEVE VAI Everybody perceives in a particular way what they're able or comfortable to perceive. I don't think it's just with music; it's how we grow in the world. That's why it's not necessarily important to make a grand, sweeping gesture with your contribution to the world. Because you can say something that just one person has the ears to hear. And that person may be inspired to do something that changes the quality of their lives and in turn changes other people's lives. Whether it's the way we listen to music or our concept of God, our perception is continually evolving. That's why we can hear a piece of music one way and years later it will mean something else. We might say, "Why did that mean so much to me back then?" And the same thing goes for what we create. We create what's important to us at that particular time and in that particular frame of mind.

GW That's the intriguing thing about going back and looking at work you did 20 years ago.

VAI I look back at some of it and wonder how I was able to capture that kind of courage and make it real. And other things I listen to and say, "Why did I ever want to use *that* device?" Or, "Why did I even do that?" It's all relative.

GW With that in mind, what are your recollections of 1987, the year *Surfing with the Alien* came out and made shred a phenomenon?

SATRIANI Steve was more a part of it than I was. I was completely obscure at the time. I know when we finished recording *Surfing*, we were all very happy about it, but it was like, "Okay, why don't we go back to our real jobs now?" But Steve, you were knee deep in it.

VAI Well, I was in these bands that were getting so much exposure and doing so many world tours. It really started with my joining the David Lee Roth band. Edward [*Van Halen*] was of course there a decade earlier, and he put such a focus on the reinvention of the guitar as a brutal rock instrument. So being with Dave Roth, the guitar behind the voice, it was a real challenge to step into that space.

SATRIANI I remember seeing Steve and [*bassist*] Billy [*Sheehan*] play with David—it must have been at the Cow Palace [*in San Francisco*]—and I remember thinking, Wow, this is a high art form. I'd never realized it was possible to put on a show like that while also playing with such astounding technique. And I would bet many people in the audience didn't really notice the amazing stuff they were playing.

VAI I don't know how often I actually connected.

SATRIANI Well, it came off really great the night I was there. And of course, up in my neck of the woods [*Northern California*], Mike Varney [*Shrapnel Records*] had been recording and releasing lots of shred records, and I was one of the guys that Mike turned away! When we were working on *Surfing*, we were thinking, It's so weird that Mike Varney doesn't want to release this. But then this label from New York [*Relativity*] came along and put out the record. And we were thinking, They're gonna figure it out sooner or later and

send us packing. It's funny how, when *Surfing* came out, we were already planning on not following it up.

GW What was it like to go back and remaster it?

SATRIANI A beautiful experience. I had all the notes I'd taken back then: little drawings of mic placements, everything, so I could correct my memory: guitar sounds that I thought were my old '76 Marshall were actually a Roland JC-120. And the really funny thing was looking through my Day Runner from back then. I bet a lot of people don't know what that is.

VAI It was an appointment calendar: a book, a thing with paper that you wrote in with a pencil. [*laughter*]

SATRIANI So I could relive what I was doing day by day. It had [*entries for*] the nights I had to work for Blue Öyster Cult in exchange for studio time so I could finish *Surfing with the Alien*. And it had the Bammies [*the Bay Area Music Awards*]. Remember them? And little domestic reminders: "Pick up the dry cleaning." Along with items like: "1:10–1:20, rhythm guitar for 'Crushing Day.' " And the next item would be "bass for 'Midnight.' " You could see how I was trying to get the record done in the limited amount of time I had.

GW Anything you wish you'd done differently? Anything you'd change if you could?

SATRIANI Well, I wish I played better.

VAI As if that were possible!

SATRIANI You can't help but wish you'd used this amp instead of that one at times. Or you might say, "Whammy bar on that song?" The funny thing with the equipment was the wah-wah pedal. I'd sworn off the wah-wah pedal for the previous six years. It's not on my first EP or *Not of This Earth*. I figured it's been done; I have no business stepping on that. And as I'm leaving my apartment to go to the very first session for *Surfing with the Alien*, I'm gathering up my stuff, and there's the wah-wah pedal laying there all dusty, like, Why do you hate me? So I said, "All right, I'll just bring it." So it was hanging around in a milk crate with all the other pedals, and I pulled it out just for that melody in *Surfing*, thinking, Let's try something different. And all of a sudden it was like, Oh, it's happening! It's funny how those things come to mind, those moments where things came together just by accident.

GW Steve, what was your reflective process like, going back and revisiting some of your old guitar compositions and transposing them for orchestra for disc one of *Sound Theories*?

VAI Listening back to that stuff, I hear how, even then, I was thinking in compositional terms. When the concept came up to orchestrate some music of mine with me playing guitar, I went back into my catalog and picked a few songs that I thought would work. "Liberty" from *Passion and Warfare* is a very grand kind of production, so it was very much suited for orchestra. And it was the same thing with "Answers"; I could hear it done in an orchestral arrangement.

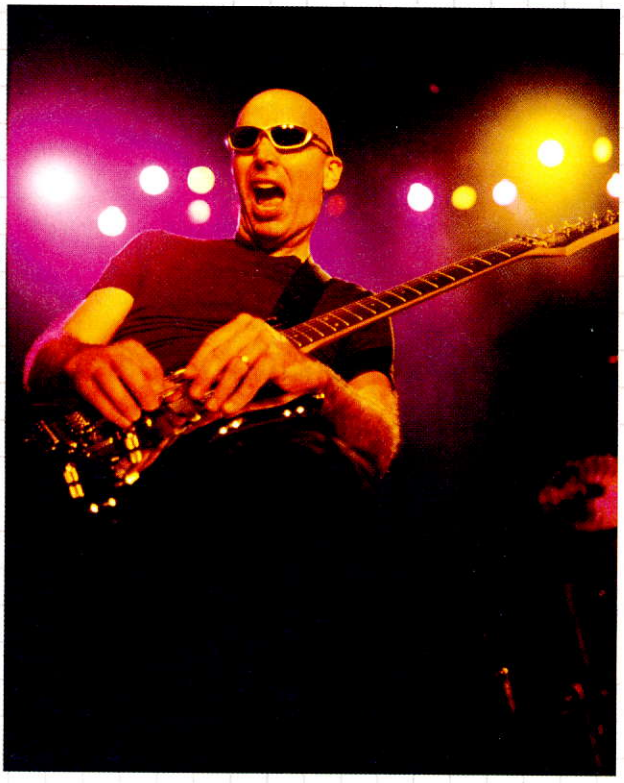
But it's very difficult to get an electric guitar to sound good with orchestra; they're two different beasts altogether. Orchestral instruments are made of wood or brass, and you bow them or blow into them. It just stimulates the air molecules in a completely different way than a brutally distorted electric guitar, which is all electronics. And getting those frequencies to marry was a challenge. You're not going to have a woodwind section playing over "The Attitude Song" unless I stop playing. Some of those arrangements went back to an orchestral performance I'd done in 1996, with the symphony orchestra at the Eastman School of Music in Rochester, New York.

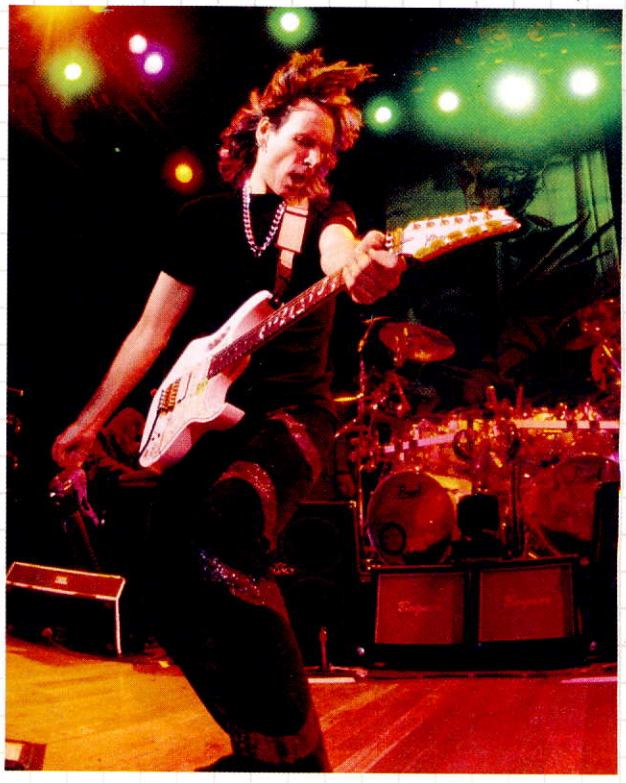
But what really excited me was writing music that didn't include guitar for this concert with the Metropole Orchestra. That's what you hear on disc two of *Sound Theories*.

GW In that interview we did 17 years ago, Steve, you said that when you were a teenager, composition and guitar were like totally different universes. I believe there was a music teacher you both had, Mr. Westcott.

SATRIANI Bill Westcott!

"WHETHER IT'S THE WAY WE LISTEN TO MUSIC OR OUR CONCEPT OF GOD, OUR PERCEPTION IS CONTINUALLY EVOLVING."
–STEVE VAI





GW And you said that Joe was able to take what he learned from Mr. Westcott and apply it directly to his guitar playing; whereas for you it was more of a right brain/left brain thing.

VAI Well, it was like that, until I started taking lessons from Joe, actually. When I was a kid, before I started playing guitar, I was fascinated by the little black dots [*i.e., printed music*] more than anything. It looked like art to me. It was really beautiful. I couldn't ever really draw pictures; everything I did turned out like stick figures. But I would sit and write notes, even though I didn't know what they were. I *wanted* to know, and with a little study you can figure that stuff out.

But then I took Westcott's class, and, boy, he gave it to us! He was strict. It was an 11th-grade class. I was in the 9th grade, and he allowed me to take it because I wanted to learn theory. He gave me an assignment: every day I had to come in with a new piece of music that I'd written. The great thing was that he would take whatever you brought him and play it on piano. He could sight read. And he wouldn't let you walk in with just a melody written out and chord symbols on top. He wanted you to really compose something.

So every day I'd come in with something, and he'd play it, sight reading it perfectly. Then he would say, "And this is what it would sound like in retrograde—backward." Or he'd say, "Here's what it sounds like in Lydian." I'd ask, "What's Lydian?" And he'd explain. So I was composing for him, and I wrote something for the high school orchestra. But in my head that was a different world than the guitar. The guitar was my object for Led Zeppelin songs; you played "Heartbreaker" on the guitar.

But when I started taking lessons from Joe—who had the same music teacher and was basically learning the same theory—Joe would say, "You can take this scale and apply it to the guitar." And it was an epiphany for me.

SATRIANI Mr. Westcott asked all of his students to write every day, but he had a different approach with me. He said, "You know, it may turn out that you're not Jimi Hendrix or Jimmy Page after all. Don't take this the wrong way, but you might want to get used to writing music every day. You might want to develop your mind to be a better musician. Your fingers, nobody knows how fast they're gonna go, but there's no stopping your brain." He was trained to be a classical pianist, so he knew about the limitations that were coming—the roadblocks that you just can't foresee.

GW So Joe, would you write out exercises for Steve and say, "Here, go home and play this"?

SATRIANI Yes. You know Steve probably still has some of the lessons.

VAI I have 'em all, brother.

SATRIANI I don't remember page by page what I gave people. I just know that at times I felt like I was barely one step ahead. With a few guys, like Steve and his friends, it was like, Oh shit, they're coming up fast. I better learn something new! I was just a year or a year-and-a-half ahead. That's not much when you're beginners and you're approaching intermediate. The gap starts to close in terms of how many years you've been playing. I was getting stuff from Bill Westcott in advanced theory class, and Steve was taking just the regular theory class, so the turnover was fast. Eventually, Steve and I just ended up jamming together. It was a case of saying, "Let's just see how far we can take all the stuff that we're getting at school."

GW So you eventually reached this point of parity.

VAI Well, it never seemed that way to *me!* [*laughter*] There was always a musicality to whatever came out of Joe's fingers, whether it was faster than some of his students or not. There was a touch to it that sounded like *music*. You can know all the theory and teach all the theory, but there's a big difference between that and playing something that sounds like a piece of music. That's something you can't teach. You can only bear witness to it.

So in that regard we were always in awe of Joe. I remember a couple of times, we'd have little lesson parties. We'd have five or six guitarists over, and Joe would challenge us to think outside the box. Plus, he was older and cooler and in a band. We just revered him. I took lessons with lots of people at various times, but nobody resonated with me in the same way as Joe, in terms of the kind of music I was interested in. Joe was always rock. If I wanted to learn how to play a certain Bad Company song, for example, he'd say, "Doesn't that go like this?" And it would be exactly what the guy was playing on the record."

GW So did you guys stay in touch after high school?

SATRIANI It seemed like we never really stopped communicating, via cassettes or letters or phone calls. This was before email. Steve, how old were you went you went to California?

VAI Twenty.

SATRIANI Steve was in that wonderful period of staring to work with Frank [*Zappa*]—a whole new world. Where was I? I was off in Japan, doing the things you do when you're in your early twenties, just kinda going crazy.

VAI But we were always communicating. I have a beautiful letter of yours, Joe. You wrote it on a paper bag. And you had just received

NEIL ZLOZOWER

a letter from Al Di Meola.

SATRIANI Oh, really?

VAI And you sent me the letter. You said, "I wrote to Al Di Meola, and look what he wrote me back."

SATRIANI We gotta show it to Al! It would be great. Al would love it.

GW *Vis-à-vis* Steve's early success, I was going to cite that great Morrissey song, "We Hate It When Our Friends Become Successful." Was it like that for you, Joe?

SATRIANI Are you kidding? Not at all. Any one of our crazy crew who got success, who got an entree into what we were all dreaming about, it was like "Yeah!" And the rest of us would call each other and say, "Did you hear?"

VAI I gotta tell you, every step of my career, Joe was nothing but absolutely supportive.

GW So when Steve's *Flex-able* came out in 1984, and it was self-produced and self-released, was that an inspiration for you, Joe, to go the self-produced, self-released route with your first EP and *Not of this Earth*?

SATRIANI Yeah, and the tape Steve made just prior to that was a big inspiration, too. It had—what was it called: "Garbage Wrapped in Skin"?

This weirdo, experimental...

VAI Don't you dare!

GW That's a song title? "Garbage Wrapped in Skin"?

SATRIANI "That's all we are."

GW That's the lyric?

SATRIANI That's the lyric. I'm just quoting.

VAI I was going through a dark period.

SATRIANI I think everybody around you has an influence. Imagine you're walking around and you hear different projects from people in your town whom you know very well, and you're getting these weird "Garbage Wrapped in Skin" tapes from your long-lost buddy in another city. It definitely had an impact on me. That and the frustration of being in the Squares [*Satriani's group in the early Eighties*] got me into recording that first EP where I'm doing all that scraping of the strings and tapping the pickups. It just seemed like I could do it. And once I got a really bad reaction from just about everybody, I was determined to do it again. That became *Not of this Earth*.

VAI Isn't it nice to be able to look back and know you've got one really weird record? With *Flex-able* I think, Boy the audacity! Also, What were we thinking?

SATRIANI And what were the people around us thinking? It was so contrary to anything that could possibly be successful.

VAI I mean, if you listen to that record and then *Surfing with the Alien*, you see how far apart they are. Same thing if you listen to *Flex-able* and *Passion and Warfare*. It's not even apples and oranges. It's more like apples and beef yogurt.

SATRIANI *Mmmm*, I haven't seen that flavor yet.

VAI *Passion and Warfare* being the apple, of course. But it's really nice to look back at that stuff. We really had courage.

GW So when are you guys going to make an album together?

VAI It's something that we've thought about. But scheduling has always been difficult: "What are you doing?" "Well, I booked a tour this year." "And I'm doing a project with an orchestra."

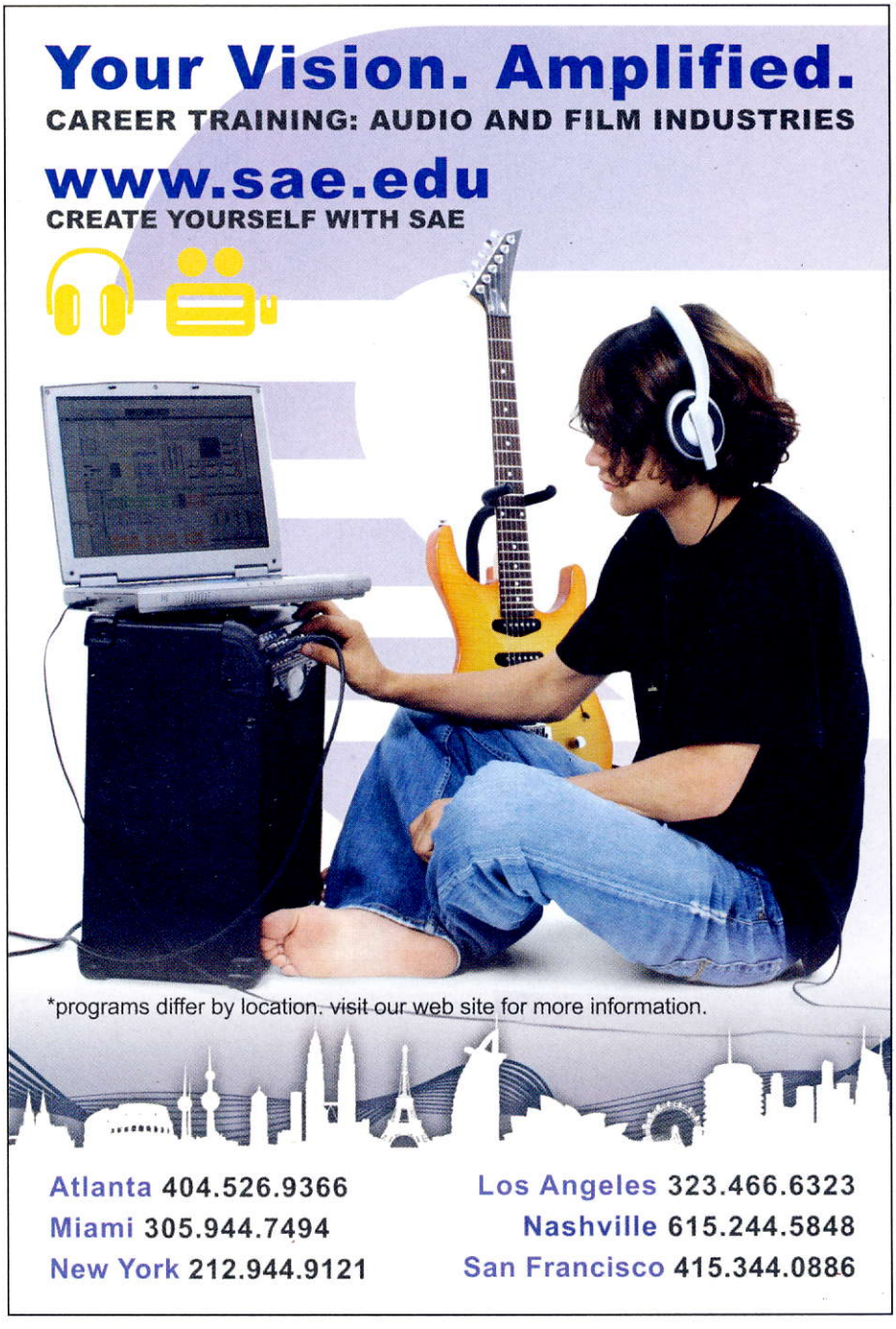
SATRIANI I know Steve and I both have a list of things that we'd like to accomplish before we kick the bucket, and that's one of them. We're on DVD together quite a bit now, so we're getting closer.

VAI One of the most interesting payoffs in this whole situation is how Joe and I have been able to play music together all this time, like when we do the G3 tours. Isn't it extraordinary that we've been able to travel the world together and do this thing? And then we got John Petrucci on G3—another kid from Long Island.

GW And it's not like a band situation, where you've been joined at the hip ever since high school.

SATRIANI No. We've had very divergent careers and pretty different musical sensibilities. But elements of them have come together to create stimulating events for people.

VAI Obviously it would be great if Joe and I would just agree to do a recording together. And maybe it will happen at some time. GL



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FREAK SHOW EXCESS

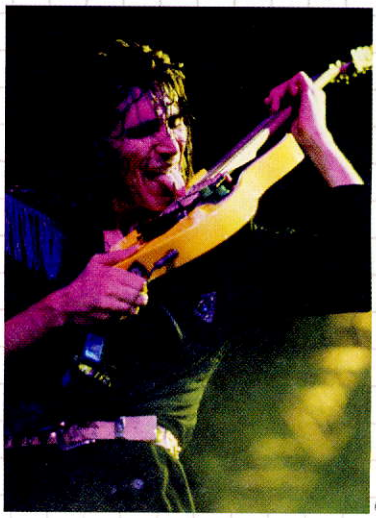
Steve Vai's "Path to Virtuoso Enlightenment" (or "How to Destroy Your Pop Career in One Easy Lesson")

BY STEVE VAI / PHOTOGRAPH BY TRAVIS SHINN

GUITAR LEGENDS Reprinted from *GUITAR WORLD*, APRIL 2004

In 1990 I sat down with *Guitar World* for an interview, from which my 10-Hour Guitar Workout was extracted. When *GW* recently asked me to revise the workout, I decided to rewrite the program entirely in order to incorporate more of the wisdom I've gathered over the years.

I must have accumulated a lot of wisdom in 14 years, because what I have responded with is my new 30-Hour Guitar Workout. Compared with its predecessor, this program provides a more complete overview of elements that may help to balance a player's focus.



FROM MY EXPERIENCE, I've found there are, in general, three types of guitarists: casual players who may use the guitar solely as a vehicle to write songs; working musicians who are relatively accomplished and dedicated to a life with the instrument; and players who are intensely driven and relentless in their pursuit to accomplish brilliant and historical acts on the instrument by discovering their unique abilities and talents and, eventually, presenting them effortlessly, with no apparent bounds.

Chances are good you fit into the first or second profile I've described. In fact, if there is any question as to whether you should pursue the direction of the third profile, then my suggestion would be, Do not; it's reserved for those who feel they have no choice but to be intense. There is no question in the mind of those players; true artists are compelled by their desires, and usually nothing can stop them.

Please note: I'm not implying that one of these groups is better than another or represents players who have a deeper love of music than those in the other groups. I'm simply creating groups based on the desires and goals of distinct types of players. Although the following workout is intended primarily for the third group of people, elements from the regimen may be incorporated into any daily practice routine. In that respect, any guitarist can benefit from aspects of the workout.

Linear/Alternate Picking Exercises

FIGURE 1

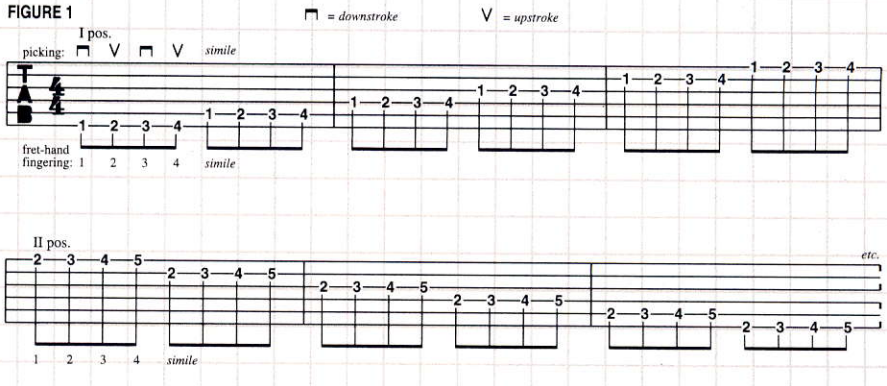
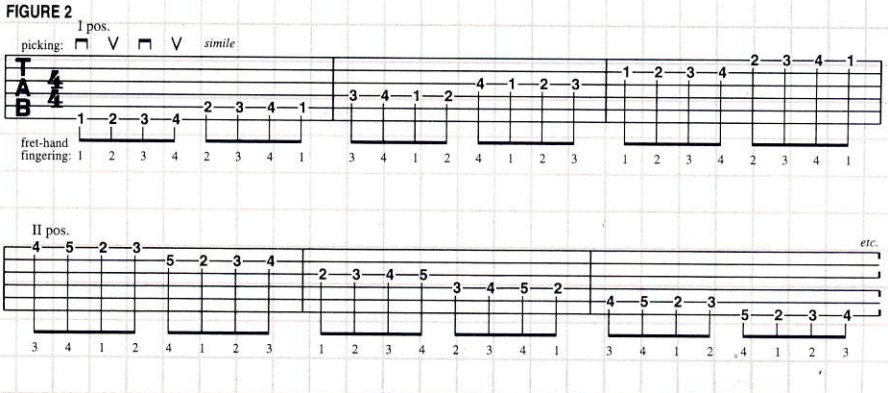


FIGURE 2



WORKOUT PHILOSOPHY

I'VE ALWAYS BELIEVED that everyone has the ability to discover and cultivate his or her own unique voice on an instrument; doing so requires that one listen to one's inner voice and then find the courage to express it. To that end, the following lesson is not meant to steer students into sounding like someone else but to equip them with some of the tools that are essential to discovering their own voice, while simultaneously helping them become thoroughly balanced musical beings.

I should note that the workout is geared for people that love the challenge of a disciplined curriculum and truly want to master the instrument. The concept behind doing so is easy: start by playing something—a bend, a riff, a scale, a song—very slowly; if you make a mistake, start over; do this over and over, until you can play it flawlessly—and I do mean *flawlessly*—many times in a row. Next, gradually increase the tempo. Eventually you'll be flailing about like a madman.

This doesn't necessarily mean you will become a great musician or songwriter. Those are talents that can't be taught; you're either born with them or need to discover them within yourself.

BEFORE YOU BEGIN

TUNE YOUR GUITAR. Never play out of tune unless for a desired effect, such as working on a quartertone scale...or playing alternative rock music for pop radio consumption.

Focus. This is the most important element in this program. The way you mentally approach this or any other

NEIL ZLOZOWER

FIGURE 3

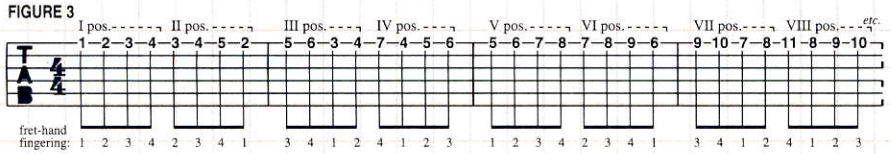


FIGURE 4

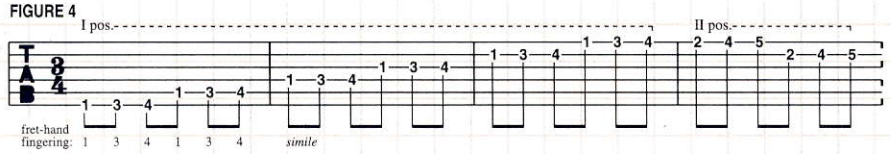


FIGURE 5

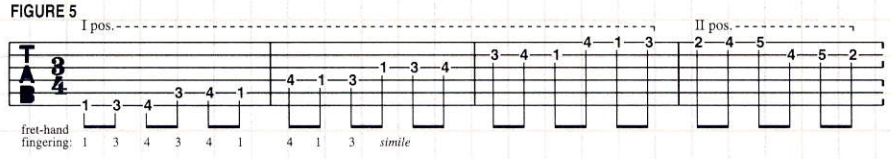


FIGURE 6

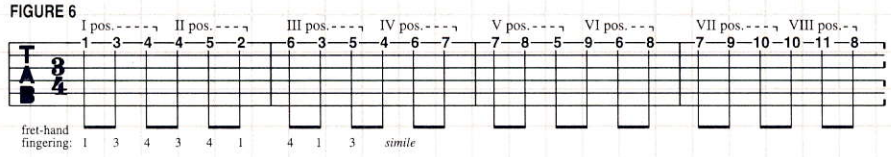


FIGURE 7

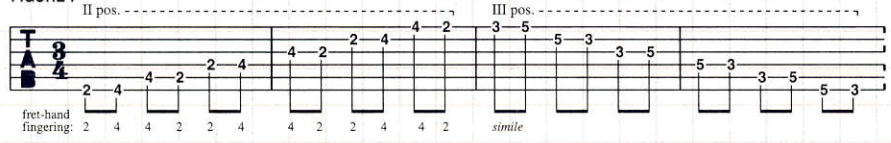
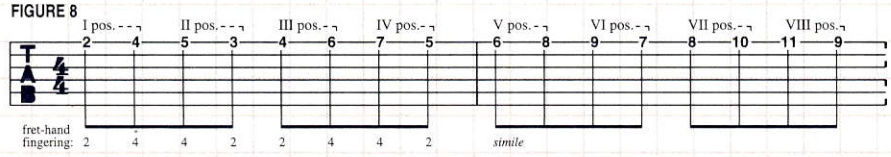


FIGURE 8



exercise is more important than putting in the hours and going through the motions. It is tremendously important that you gear up mentally for practice, gig, rehearsal, songwriting—whatever you're going to do. Understand that the attitude and frame of mind you have when entering into a focused endeavor is one of the few things you do have within your power. Remember: *It's all in the mind!* You can basically convince yourself of anything and make it happen.

CATEGORIES

I'VE DIVIDED THE 30-Hour Workout into eight categories:

1. Exercises
2. Scales
3. Chords
4. Ear training
5. Sight-reading
6. Composing/songwriting
7. Music theories
8. Jamming

In addition, I've arranged these categories into three 10-hour-per-day sessions. Bear in mind that the amount of time and focus you put into the program will be directly reflected in your playing.

I feel these categories provide a good mix of the various elements that go into becoming a thoroughly rounded musician. Note, however, that I will only be outlining concepts here; it's up to you to research and discover more on your own. There are plenty of instructional books, CDs and DVDs on the market, and many schools offer home-study courses that teach you all types of finger exercises, chords, scales, theory and so on. In addition, guitar-related information is plentiful on the internet. Of course, I encourage you to explore other categories, ideas and concepts not mentioned here. That's one of the great things about playing the guitar—there are essentially no rules, and a person's ability to be unique is only limited by their courage and imagination.

Although the following workout is geared toward a rock style of playing, you may want to substitute various elements that are more appropriate for the style of music you're interested in. If you decide you don't want to learn conventional things, you may choose to replace one or more of these categories with something you're more comfortable with. You'll have to come up with them, though.

One last note: When I was a young practicing musician, I would keep a log of all the time I spent on the instrument, with a specific breakdown of everything I did. I guess I was just anal that way. While this approach worked for me, it may not be for everybody. It does, however, help you to chart your progress.

HOURS 1, 11 AND 21: FINGER EXERCISES

FINGER EXERCISES ARE GREAT for developing dexterity and control. When performing them, pace yourself with a metronome or drum machine and start very slowly. It might help to imagine how you want the notes to sound, then perform them over and over, until they sound exactly the way you hear them in your head. I used to do this, and it's a great way to gain control over your playing. I would also experiment with different pick positions, dynamics, and so on. Whatever you do, be sure to focus on *every single note* you play. I can't stress enough the importance of this.

There are literally thousands of finger exercises, and they can all help you achieve different objectives. In this workout, I'll explain the following categories of finger exercises:

- Linear
- Angular
- Hammer-ons and Pull-offs
- Alternate Fingers
- Tapping
- Sweeping
- Multiple Picking

I would advise you to tailor your exercises around the style you're most interested in. The idea is to find things that are awkward to play and then work on them slowly, until you can play them perfectly. Ultimately, you want your playing to be a reflection of what you hear in your head.

LINEAR EXERCISES

FIGURE 1 DEPICTS A BASIC linear finger exercise. It follows an ascending pattern we'll simply call "1-2-3-4," as this refers to the order in which the fret-hand fingers (index, middle, ring, pinkie) are placed on each string (fret-hand fingerings are indicated below the tablature). **FIGURE 2** presents an alternating variation on this drill. The fingering pattern follows the repeating sequence 1-2-3-4, 2-3-4-1, 3-4-1-2, 4-1-2-3. The alternating fingering idea can also be played on a single string, as demonstrated in **FIGURE 3**. I find this drill to be a great exercise in *position shifting*.

The next step is to exhaust all other permutations of the 1-2-3-4 combination, such as 4-3-2-1, 4-2-3-1, 1-3-2-4—whatever four-note sequence you find awkward—and practice them in a similar manner.

If we apply this fingering approach to three-note-per-string combinations, for example 1-3-4, the result would be the three exercises shown in **FIGURES 4–6**. Of course, two-note-per-string patterns could also be used for linear picking exercises, as demonstrated in **FIGURES 7** and **8**. The exercise shown in **FIGURE 7** will be beneficial to those of you who may have problems switching strings with the same fretting finger. Roll the finger over the strings as you switch from one to the next to keep the notes from bleeding (ringing) into each other.

ANGULAR EXERCISES

AN EFFECTIVE WAY to improve your string-crossing technique is to perform what I call "angular" exercises. **FIGURE 9** exemplifies what I'm talking about. The general idea is to take a fingering pattern, in this case 4-3-2-1, and work it across the strings in a single position, assigning one finger per string and using *sweep* or *economy picking* (consecutive downstrokes or upstrokes on adjacent strings) wherever possible. I've included picking strokes above the tablature in this exercise to guide you. Each sweep (indicated by an upstroke or downstroke symbol followed by a broken horizontal line and a bracket) should be performed as a single pick stroke, with the pick being dragged across the strings in a continuous movement. Since there are only three groups of four adjacent strings (1–4, 2–5 and 3–6), the entire angular pattern doesn't manifest itself until it's played on one of these string groups.

When performing **FIGURE 9**, I find it helpful to visualize three imaginary strings on either side of the neck, as this provides a point of reference for fingering the first six and last six notes of this exercise. With this approach, the progression of notes seems very natural. When I fret the first note (F) with my index finger, I'm thinking in terms of the complete 4-3-2-1 pattern, with the other three fingers (4-3-2) being on the imaginary strings. Thus, only the first finger is used. As the pattern moves across the strings, all four fingers are eventually brought into play. Likewise, as you run out of strings in bar 3, all fingers but the fourth move off the neck onto imaginary strings.

FIGURE 10 is an angular exercise based on a 1-2-3-4 fingering pattern. Again, I've included picking strokes and fret-hand fingerings above and below the tablature to guide you

Using the "imaginary strings" approach should make it a little easier to devise exercises based on other

Angular/Economy Picking Exercises

FIGURE 9

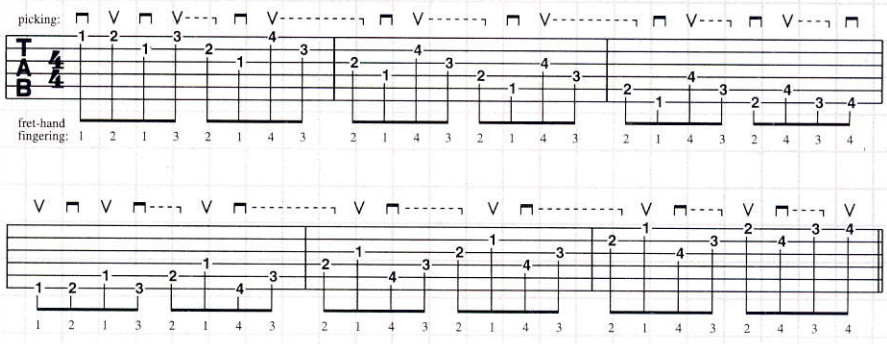
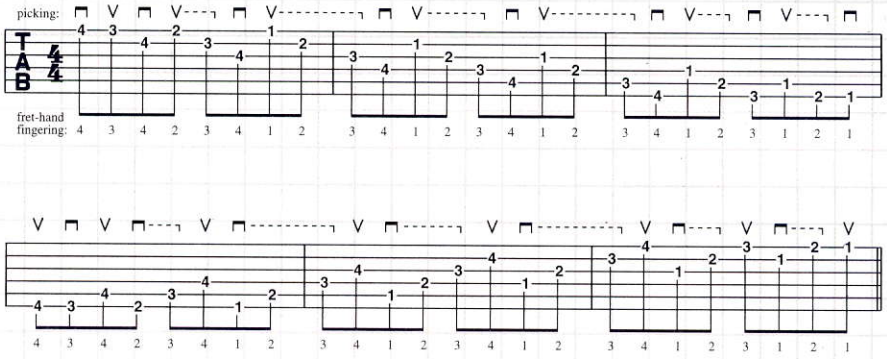


FIGURE 10



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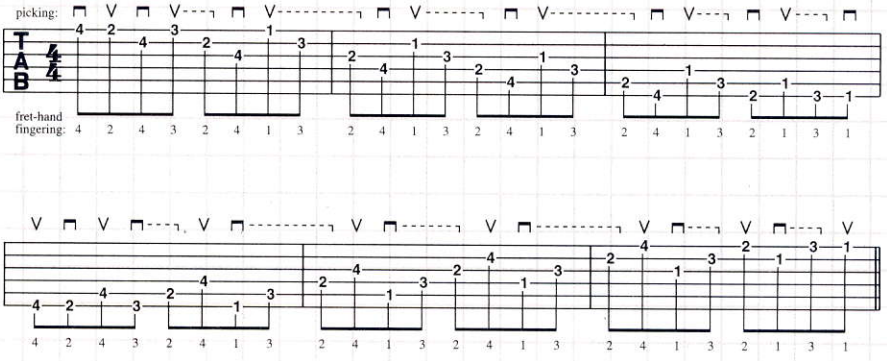


Legato Exercises

FIGURE 12

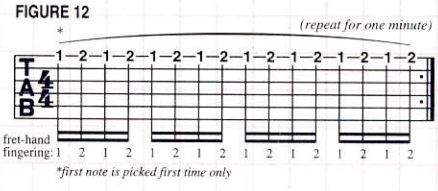
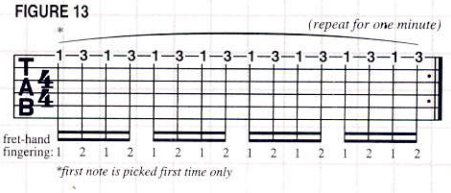


FIGURE 13



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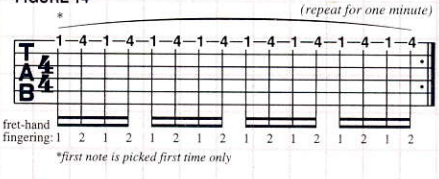


FIGURE 15

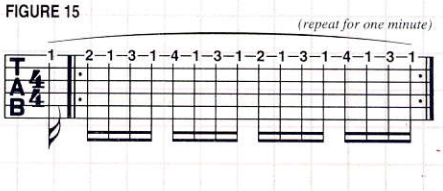
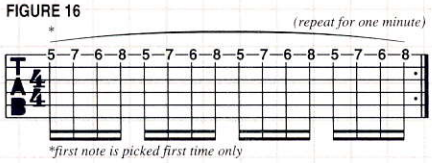
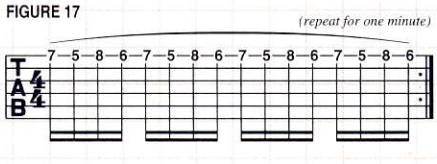


FIGURE 16



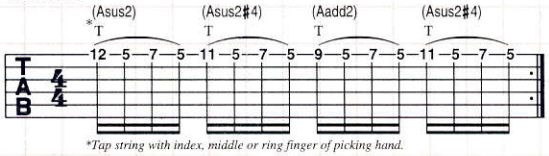
*first note is picked first time only

FIGURE 17



Tapping Exercises

FIGURE 18



*Tap string with index, middle or ring finger of picking hand.

FIGURE 19

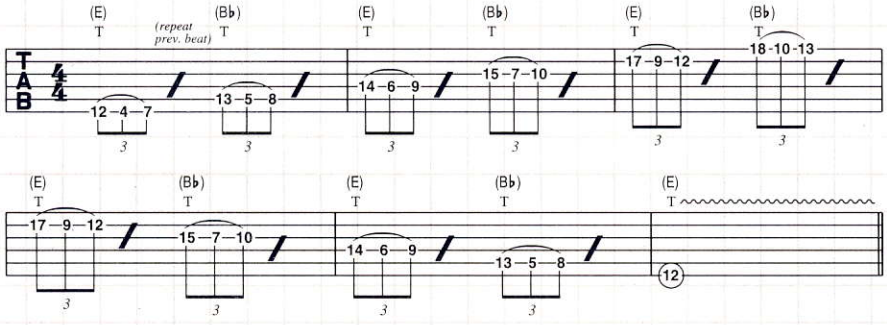
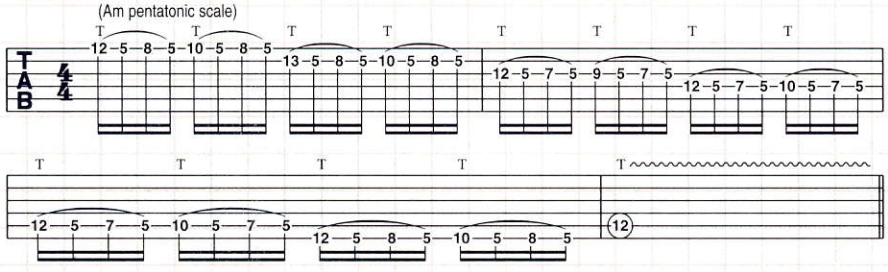
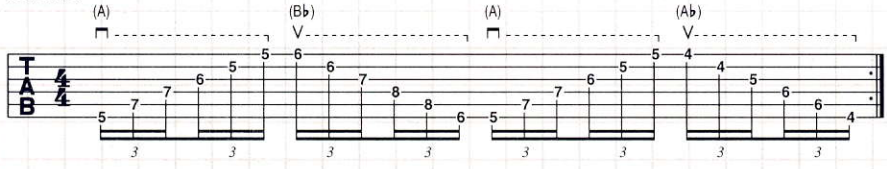


FIGURE 20



Sweep Picking Exercises

FIGURE 21



fingering patterns. For example, an angular exercise based on a 1-3-2-4 fingering pattern would begin on the high E string and go 4, 2-4, 3-2-4, 1-3-2-4, as demonstrated in **FIGURE 11**.

Allocate the first 30 minutes of your practice session to linear exercises and the next 30 minutes to angular exercises. Try to come up with your own exercises that suit your purposes and use them interchangeably. Due to the mathematical nature of these types of exercises, they're more easily worked out on paper than in your head (more on notating music later).

HAMMER-ONS AND PULL-OFFS

THE HAMMER-ON IS A technique whereby you pick a note (either fretted or open) then sound a higher note on the same string by using one of your fretting fingers to tap the string like a hammer. The pull-off involves picking a note, then sounding a lower note (either fretted or open) on the same string by releasing the first note's fretting finger, pulling the string slightly in toward your palm as you let go of it in order to keep it vibrating.

Hammer-ons and pull-offs seem to happen naturally when playing single-note lines, but there are particularly effective ways to isolate and strengthen these techniques. One efficient way to do this is to practice performing *trills*. A trill is a rapid, continuous alternation between two notes on the same string, performed using hammer-ons and pull-offs in combination.

An effective way to isolate and perfect your hammer-on and pull-off techniques is to practice playing trills for an extended period of time, such as a minute. Begin by trilling between any two notes that are a half step (one fret) apart, using your fretting hand's index and middle fingers, as demonstrated in **FIGURE 12**. Now do the same thing, but add a fret between the two fingers (see **FIGURE 13**). The next step would be to increase the distance between the fingers by another fret, as shown in **FIGURE 14**.

Now go back and play **FIGURES 12–14** again, this time using your index and ring fingers (1 and 3), then trill between your index finger and pinkie (1 and 4). Of course, you could exhaust all other finger combinations (2-3, 2-4, 3-4) and try to put as many frets between the fingers as possible (without hurting yourself!). Each time you go back to these trill drills, try adding some time to each exercise (maybe another 10 seconds or so).

ALTERNATING FINGERS

TRY PLAYING HAMMER-ONS and pull-offs in various combinations, using different fingers, as in **FIGURES 15–17**. The goal in each case is make all the notes sound even and clear and maintain a seamless *legato* feel.

TAPPING

IF YOU'RE INTERESTED in two-hand tapping, incorporate this into your hammer-on and pull-off practice time. The techniques are essentially the same for either hand, the only difference being that when you pull-off from a tapped note (a note hammered with one of the fingers of the picking hand), you flick the string slightly sideways, away from your chin. Use your imagination to create tapping techniques that suit your style, and try incorporating all the fingers of your picking hand on the neck.

FIGURES 18–20 are examples of tapping exercises to get you started. **FIGURE 18** is a simple drill designed to help you master the basic technique of tapping on one string, while **FIGURES 19** and **20** require that you cross strings, resulting in longer and more challenging patterns. In each of these latter two exercises, the key is to move the fingers of your fretting hand quickly from string to string in time to play cleanly the notes pulled off from the tapping finger.

SWEEP PICKING

AS STATED EARLIER, sweep picking is a technique whereby you play one note and then another on an adjacent string in a single upstroke or downstroke. When learning to sweep pick you have to start

very slowly and make sure you can hear every single note clearly (unless the effect you're going for is a sloppy one), then gradually bring the speed up. The key is to let go of each note with your fretting hand immediately after you've picked it in order to keep it from ringing into the next note. Create exercises that outline various chord shapes that you can sweep across. **FIGURES 21–23** are examples of sweep picking to get you started. You'll find that it's easier to sweep across an arpeggio shape and not have it sound like a strummed chord if you can finger each string individually with a different fingertip and avoid barring strings with your fingers, which makes it more difficult to mute the notes immediately after you've played them.

MULTIPLE PICKING

AS I MENTIONED EARLIER, the best way to develop superhuman chops is to find things that are difficult and even awkward to play and then perform them slowly and perfectly. As an exercise, try playing any given lick or phrase first by alternate picking, then using only downstrokes and, last, using only upstrokes.

You can also devise your own drills where you do any of the following:

- Double picking (picking each note twice)
- Triple picking (... three times)
- Quadruple picking (... four times)
- Quintuple picking (... five times)

HOURS 2, 12 AND 22: SCALES

PRACTICING SCALES HAS many benefits, but the main focus of this activity should be on memorizing the *sound* of a scale and the mood or atmosphere it creates.

Sing the notes you play to help internalize the tonality of the scale, and try to paint a mental picture of what the scale's tonality sounds like to you. This is one of the things you might draw upon when you go to write or improvise music. Beware, however, that when the time comes to take an improvised solo and all you do is flail up and down a scale pattern because you know the notes will work with the chord, you'll most likely sound like an idiot.

Learn and play as many scales as you can, in every key and position, in one octave, two octaves or three octaves. Start from any note on the low E string, then the A string, etc. Make sure you play each scale forward and backward (ascending and descending).

FIGURE 24 illustrates fretboard patterns for the G major scale (G A B C D E F♯) and its *seven relative modes*, all of which comprise the same seven notes. The only difference in each case is the orientation of the notes around a different tonal center, or root.

Practice any given scale/mode slowly at first and make sure it's perfect. If you make a mistake, start over. Gradually increase the tempo as you complete a cycle. Listen carefully to each note and focus on *tone*. Before moving to a faster speed, you should be able to run a scale up and down without fudging any notes. Don't cheat yourself! I find it beneficial to watch my fingers in the mirror and try to get them to move gracefully, elegantly, effortlessly or in whatever way looks and feels good.

There are many things you can do with a scale and mode other than just run it across the fretboard. For example, you can play it in intervals, either melodically, as demonstrated in **FIGURES 25–27**, or up and down the neck on two strings at the same time, as depicted in **FIGURES 28–30**. These first three exercises are great for building technique in both hands, while the second three help you learn the scale on each string and gain *ear-training wisdom* by hearing it played in harmony. To get twice the mileage out of these patterns, be sure to run them in reverse order as well.

There are countless variations on these kinds of melodic and harmonic interval patterns that you can practice. For example, you could take the pattern of ascending diatonic fifths from **FIGURE 27** and switch the order of every other pair of notes to create a different and more interesting melodic contour, as demonstrated in **FIGURE 31**. Considering all the different scales, modes, keys, positions, intervals and melodic patterns, the possibilities are immense.

It's also helpful to record yourself practicing scales and then listen critically to your efforts. This will enable you to mold your playing in the direction you want. (I never wanted to sound too polished, and I actually worked on trying to sound gritty and on-the-edge.)

FIGURE 22

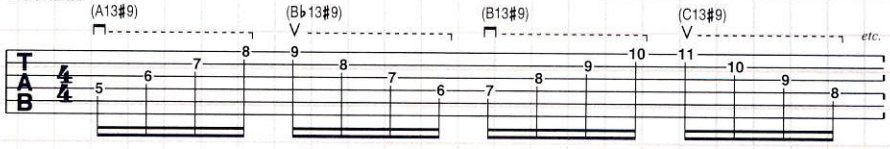
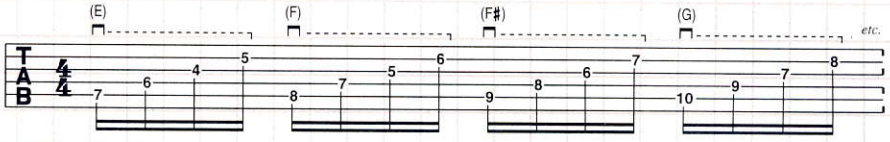



FIGURE 23



Scale Exercises

FIGURE 24 The seven modes of the G major scale (G A B C D E F♯)

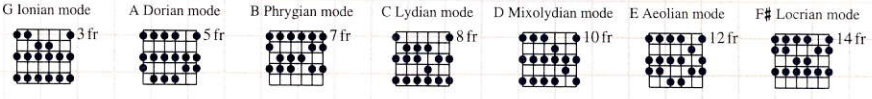


FIGURE 25 G major scale in thirds

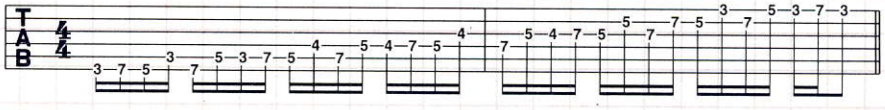



FIGURE 26 G major scale in fourths

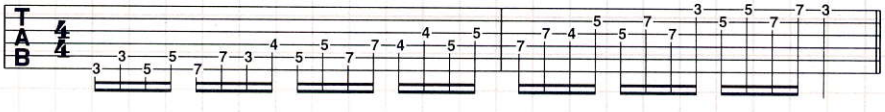



FIGURE 27 G major scale in fifths

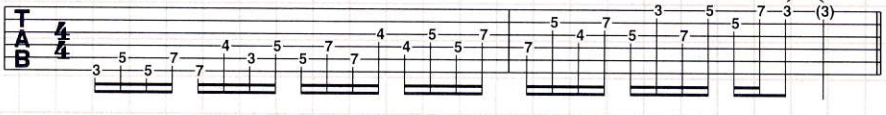



FIGURE 28 G major scale in thirds up the neck

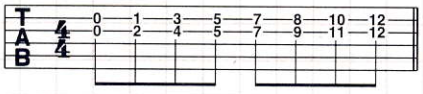


FIGURE 29 G major scale in fourths up the neck

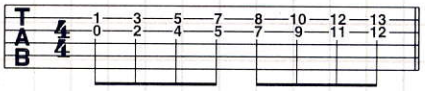


FIGURE 30 G major scale in fifths up the neck

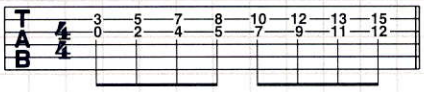


FIGURE 31 G major scale in fifths w/melodic variation

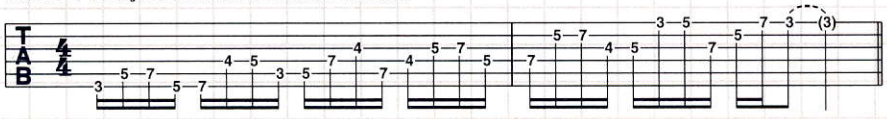


FIGURE 32 E minor pentatonic scale (E G A B D) box patterns

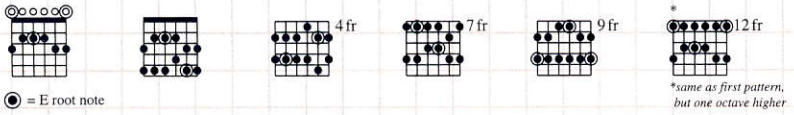
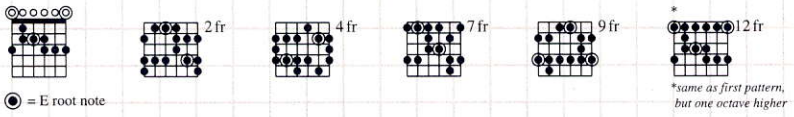


FIGURE 33 E minor blues scale (E G A B♭ B D) box patterns



This is obviously a lot to think about when practicing a simple scale, but you don't have to do it all at once. Focus on different elements individually. Eventually they will merge and become part of your second nature.

PENTATONIC AND BLUES SCALES

THE FIVE-NOTE *minor pentatonic scale* and its derivative, the six-note *minor blues scale*, form the foundation of the vocabulary of rock lead guitar playing. The minor pentatonic scale is spelled "root, minor 3, 4, 5, minor 7." The minor blues scale is made up of these same five notes, plus the diminished or "flatted" fifth ("root, minor 3, 4, flat 5, 5, minor 7"). **FIGURES 32** and **33** illustrate, in the key of E minor, the standard "box" patterns for these two scales that every rock guitarist should know.

The minor pentatonic scale and the minor blues scale have a *relative major* that comprises the same set of notes; the only difference is that the notes are oriented around a different root. In each case, the second note of the scale, the minor third, becomes the new root note; in **FIGURES 32** and **33**, this new root note would be G. When played over a G bass note, the E minor pentatonic scale becomes the G major pentatonic scale (G A B D E). Likewise, the E minor blues scale becomes the G major blues scale (G A B♭ B D E) when played over a G bass note.

Try putting the minor and major pentatonic and blues scales through the same paces as the G major scale we looked at earlier by playing them in various interval patterns across the fretboard and up and down the neck.

OTHER SCALES

A SCALE CAN contain from two to 12 notes, with the 12-tone *chromatic scale* encompassing every note within an octave. There are numerous scales to choose from, and each has a distinctive sound and color. I have a blast with scale reference books. Some people enjoy first-class trips to Tahiti, but just give me a good scale and I'm in paradise. (How pathetic is that!) But seriously, the reason I'm so intrigued by scales is that the unique tonality of any given scale has the power to transport me.

A couple of years ago I decided to record a live album of compositions I wrote and performed with my band in different parts of the world. As I began this endeavor, which culminated in my CD *Alive in an Ultra World*, I set out to compose material reminiscent of music indigenous to the cultures of the countries I would be visiting. As part of my research, I studied the folk music of each country and figured out the scale(s) upon which much of the native music was based. I then used the scales to compose a set of original pieces. While I based these compositions on individual scales, I took great pains not to meander up and down the scale aimlessly in my melodies and improvisations. Instead, I emphasized the aura and flavor of the scales within the melody and the chords.

SYNTHETIC SCALES

A SYNTHETIC SCALE is one you make up or that does not fall into a particular defined category. For instance, I could make up a scale that contains four notes and is spelled 1, 4, flat 5, 7. I have never seen this scale, but it may have a name already. Whatever the case, I could build chords on this scale, create a melody and figure out how to improvise a solo with it. Furthermore, I could modulate it to different keys and create harmonic textures by using the modes from this scale. Ultimately, if I were to stay within the parameters of the notes of this scale, I guarantee it would create a unique aura.

The more well-known "other" scales include the melodic minor, harmonic minor, whole tone, diminished and augmented scales. Get a good scale book and have a party!

HOURS 3, 13 AND 23: CHORDS

I'VE DIVIDED CHORD practice into three areas:

1. Memorization
2. Strumming techniques
3. Improvising

You can dedicate 20 minutes to each category for all three days of the workout, or just focus on one different category for an hour each day.

MEMORIZATION

LEARN CHORDS! GO buy a book that has all the basic chords as well as all the weird ones. Then, set a goal. For instance, decide you'll learn and memorize five new chords a day. Listen closely and thoughtfully to the sound of a chord as you play the notes it comprises, and try to picture an image that it evokes. Take your time and memorize its sound.

Learn a type of *chord quality*—such as major, minor, major seven, dominant seven, minor seven—in as many positions and voicings as you possibly can. Sing the notes as you play them to help internalize the sound of the chord. Figure out and understand why a chord is called what it's called. What scale degrees does the chord contain? You will need to understand chord theory for this. (That will come later in the "theory" section.)

In addition, strum chords cleanly, gently, harshly, tenderly, brutally and so on, to get a sense of how they sound with every possible style of playing.

You don't need to know a ton of chords by name in order to be a great musician or songwriter. I have heard that people like Jeff Beck, Allan Holdsworth and many others may not be familiar with the names or the theory behind all the chords they play, but they have such tremendous ears that, upon hearing a chord, their minds open up and they know just what to do on their guitars. I happen to find great satisfaction in having a complete understanding of the theory behind it all. Then again, I've always wanted it all.

STRUMMING

THERE ARE MANY strumming techniques, and numerous books and records can be used for study or as reference sources for these techniques. The most important thing to keep in mind when strumming is to *groove*! After you've chosen a particular strumming pattern to work on, practice it endlessly with a drum machine or a drummer. At first, it will be a little awkward and sloppy. Focus on making it cleaner with every strum; it will get better.

Next, listen carefully to the groove and try to stay locked in with it. You will not be able to groove or lock in with the beat unless you can play the material cleanly or without thinking about the changes. In addition, you must be able to separate yourself a bit from what you're doing and

just listen to the beat. By doing this while you're playing, you can really focus on locking in with a drummer. Once you're locked in, keep trying to lock tighter and tighter.

You'll know when you're locked in with the groove because it will start to feel really good. Once you get to this point, you can then experiment by making the groove sound stiff and mechanical, and loose and warm. You can also try to play in front of the beat, behind the beat and so on.

When you're playing along with a metronome or a drum machine, try to "bury" the click track. By this I mean get right on the beat; when you do, the click will sound as if it's disappeared, since your attacks will be so "right on" that they'll cover the clicks. Being able to lock with the beat and groove is one of the most rewarding feelings one can experience as a musician. It's better than the party after the show...unless, of course, you're in Amsterdam.

There are many types of grooves to fool around with (straight rock, r&b, reggae, ska, blues shuffle and so on), but before you do, make sure you can get through them cleanly and lock into them. Play each across a full range of tempos, from very slow to very fast.

IMPROVISATION/EXPERIMENTATION

IT'S ALWAYS COOL to create your own unique chord library. The following are some techniques that can help:

- Play a conventional or familiar chord, then start alternating one note at a time by moving it up or down a fret. When you come across a chord you like, add it to your personal chord library.
- Take numbers from a series (a telephone number, for instance) and use them as scale degrees for a chord.
- Think of an emotion, a color or a scene from a movie and fool around with the notes in a chord until it sounds like what you're thinking of.
- Use open strings, wide finger stretches, natural harmonics, notes fretted with the fingers on the picking hand and so on. Experiment with all of these things to come up with unique chords.

HOURS 4, 14 AND 24: EAR TRAINING

IF YOU TOSS ASIDE everything else in this workout, keep this section. Training your ears is the most important practice in making the crucial connection between your imagination and your fingers. Most people spend very little time developing their ears, but the payoffs from doing so are extraordinary. Some people are born with a natural ear for music, while others need to work on it. It can be tedious and time consuming, but it's very rewarding. The following are some exercises for training your ears.

- Improvise and sing what you play. A good voice isn't necessary, but you do need to get the pitches accurate. If you can't sing the notes perfectly in pitch, work on it until you can.
- Sing a note and then try to play it by using the previous note as a reference. This is a challenging drill that takes a tremendous amount of discipline. Just imagine, though, how much your ears will improve when you can do this.
- Sing a harmony to notes you're playing. Start with something simple, like a fifth, then move to a fourth, a major third, a minor third, a major sixth and so on, until you're able to sing a harmony part (like a minor second) perfectly to an improvised atonal solo. Understand that this ability could take years to develop.

NEIL ZLOZOWER

• Memorize the sound of different intervals. One way to do this is to record yourself playing an interval and, after a few seconds of silence, speaking its name. Fill up a one-hour tape, then listen back and try to name each interval in the silence that follows the notes. You'll know if you're right when your voice comes in and names it properly.

• Perform this last exercise with chords. Record yourself slowly plucking each note of a chord, and allow a few seconds of space between the notes. After a moment of silence, announce the chord and its component intervals.

• Transcribe everything, from simple guitar solos to complex jazz sax solos.

• Carry manuscript paper with you, and when you have some free time away from your instrument, write melodies using only your ears to guide you.

• Carry songbooks with you and sing the melodies.

• Make up your own ear training exercises and keep a log of your progress.

HOURS 5, 15 AND 25: READING MUSIC

THERE ARE A LOT OF advantages to reading music. Some of the perks include:

• Learning to play songs you otherwise wouldn't have been able to play

• Being able to transcribe your compositions

• Expanding your musical palate

When I was a student at Berklee College of Music in Boston, I decided I wanted to be the best sight-reader in the world. I spent an entire summer doing nothing but sight-reading almost every waking moment. I remember leaving the apartment only two times for social events the entire summer. I attempted to sight-read everything I could get my hands on—clarinet studies, piano pieces, John Coltrane sax solos, Joe Pass chord charts and even phone books. At the end of the summer I was a mediocre sight-reader at best.

I believe the guitar is the most difficult instrument on which to sight-read because there are limitations and many variables involved. Having said that, I can provide some pointers.

The two most important elements in learning to read music well are being able to identify patterns and to look ahead as you're playing. Work on these principles and things will eventually fall into place. Beyond these tips, I recommend you do the following:

• Buy beginner guitar reading books to get the idea of where the notes fall on the instrument. I have never been a fan of reading guitar tab. Although it can give you a bird's-eye overview of how to play a particular piece, I feel that it eventually becomes limiting.

• Take a song (classical, jazz or whatever you like) and read it through every day until you can play it perfectly. Sight-reading is really about identifying patterns, so this will help. Once you have completely mastered a song and you're capable of playing it flawlessly and with great feeling, go ahead and play it many more times and watch what happens. Build a repertoire of songs and play through each one every day, or on a regular basis at least.

• Sight-read a little bit of something new and terrifying every day. This will aid your ability to look ahead.

It's been proven that the most effective way to improve your sight-reading ability is to attempt to sight-read something at a strict tempo, such as with a metronome or drum machine. The key is to proceed without stopping or slowing down. If you miss a note, oh well. Keep going, as if you were giving a recital with other musicians. Don't stop and dwell on the note(s) you missed until you've finished the entire piece, then go back and see what you missed. Practice sight-reading a piece of music you're working on at a tempo that's not going to make you mess up every two measures. You'll be amazed at how your sight-reading ability will improve by forcing yourself not to slow down when you come to a tricky spot.

In addition, read music for instruments other than guitar, such as the clarinet, flute and piano. Also, get a jazz "fake" book and read through the chord changes.

HOURS 6, 16 AND 26: WRITING MUSIC

WRITING SONGS OR instrumental pieces is one of the most rewarding things about being a musician. There are many ways you can go about building a catalog of original material. When I was a high school freshman I had an incredible music theory teacher named Bill Westcott. He was tough! One of my assignments was to come in every day with a newly written piece of original music that he could play on the piano. It had to be completely notated and not just show chord symbols and melody, and it had to be written specifically for the piano. Having him play the music for me was not only a treat but tremendously educational.

If you're interested in learning how to notate music properly, the best reference book on the subject is *Music Notation* by Gardner Read. It's an exceptional book, and it outlines all the essential "do's" and "don'ts." You may be able to find it by calling the bookstore at Berklee College of Music in Boston.

Here are some recommendations for songwriting/composing:

• Turn on a tape recorder and bang out your idea. I can't tell you how important this is if you want to be a songwriter. Moments of inspiration are sometimes few and far between, and they can hit you at the most unlikely times. You need to be ready to capture them when they present themselves.

• Write songs out in lead sheet format, with a melody on the staff and chord changes written above the melody. There are books, such as *Music Notation*, that outline the limitations and proper notation for various instruments in the orchestra as well as more unconventional instruments. Get some manuscript or score paper and try composing music for instruments other than the guitar. Study the range, tone, timbre, limitations and notation for one instrument at a time, be it violin, harp or harmonica played through a Marshall stack (or a Carvin Legacy stack).

• Find another musician that you can "gel with" as a cowriter. Ideally, he or she may be someone who possesses certain skills that you're lacking. If you have the right chemistry, creating music with another person can be a very rewarding experience.

• While lying in bed at night, try to make up an endless melody that contains a variety of instruments. Doing this is truly liberating, because you're creating instantaneously, and there are no limitations to where you can go or what it can sound like.

Remember that people write songs based on anything from events in their life to social commentary to fantasy. When a person taps into that creative portion of their brain, they usually gravitate to things that stimulate them the most.

HOURS 7, 17 AND 27: MUSIC THEORY

I'VE ALWAYS BEEN fascinated by music theory. Although knowledge of it is not a prerequisite for being a great guitar player or musician, I feel that if you're going to learn to speak a language, it helps if you know how to read and write it. Many people are intimidated by theory, but it's not that difficult, really; the system is actually very logical and straightforward. What confuses a lot of people, I think, is having to struggle with thinking in unfamiliar keys, such as A flat or F sharp.

Bill Westcott taught me music theory in high school, but it wasn't until I took guitar lessons from Joe Satriani that I learned how to apply a lot of it to my instrument. There are many books that teach music theory basics, including notation, time signatures, key signatures, the circle of fifths, chord theory and modes. I recommend that you take everything you learn in a theory book and figure out how it applies to the guitar and how you can incorporate it into your own style.

HOURS 8-10, 18-20, 28-30: JAMMING

IN THIS SECTION, I'll explain methods to help you find your unique voice as a guitarist and explain techniques that can aid your expression on the instrument. These latter items include vibrato, bent notes, harmonics, whammy bar stunts and dynamics.

Everything I've told you thus far will help you in your quest to become an accomplished guitar player. However, all the exercises, scales, theory and whatnot are just devices that can help you express yourself more freely on your instrument. Be careful not to get hung up on how fascinating it is to be able to play scales really fast, or to shred yourself into a coma. Use this stuff as a tool, not a prison. Sitting and

playing the instrument expressively and with control is the goal here. These days, I don't practice all of the material I've mentioned, but it has all been crucial to my development and to making my ears, fingers and soul work together in expressing the music I have in my head.

I believe that we all have the ability to be unique on our instruments. The trick is being able to identify with that uniqueness and then cultivate it into a stimulating presentation (or maybe even a historical statement). I have found that listening to my inner ear is the best way to get to the heart of the matter. It's a sometimes subtle, elusive voice, but it's there, and there are concrete ways to tune into it.

When I sit down to play now, I usually build "jam tracks" to improvise over and write to. There are numerous ways you can do this. One way is to learn the basics of home recording and invest in a simple rig with which you can record your own tracks to jam over. You can also purchase prerecorded jam tracks on CD, and some electronic devices, like Korg's Pandora, feature built-in vamps you can play with. (I never travel without my Pandora.)

Focusing intensely on anything is a form of meditation and, as such, it has the potential to increase IQ, comprehension, imagination and artistic abilities at any age. The problem is that it's difficult for many of us (including yours truly) to keep the mind focused on anything for a long period of time. This, however, is the only way to get real results. You need to meditate on what you're doing, and when the mind begins to wander, you need to try to pull it back.

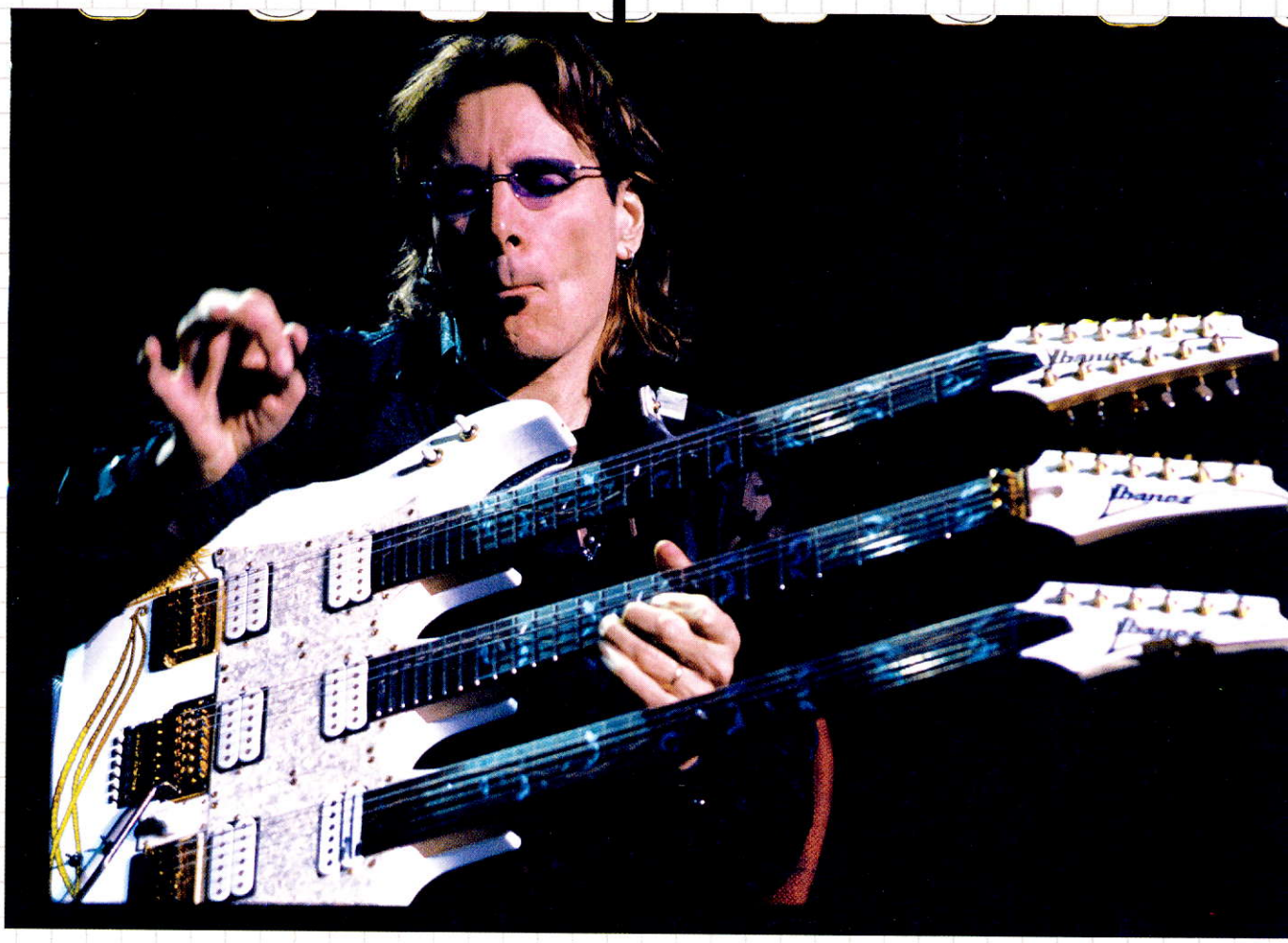
To that end, I'd like to present various techniques for you to practice while jamming with a tape or a band, or just sitting in your room. First, however, I would like to make the following suggestions:

• Use a variety of vamps that encompass different genres, grooves, keys and time signatures. By setting up specific parameters (whether stylistic, melodic or rhythmic in nature), you'll push yourself to discover different ways of approaching various techniques. This will help you identify who you really are on the instrument because you'll be forced to reach deep inside yourself and find the things that push your musical buttons.

• When doing any of the following technique exercises, use them to express the way various emotions feel to you: anger, joy, lust, compassion, melancholy, paranoia, euphoria—whatever. Each of these emotions has an audible counterpart. Beware, however, that to successfully transmit these emotions from your psyche to your fingers, you may need to immerse yourself in the emotion itself. This alone can take tremendous focus, but it can also be incredibly revealing. If you feel compelled to focus more on negative emotions, try to keep things balanced—after all, you are what you play, and wherever you take your mind may not only dictate the type of art you create but also may brainwash you into becoming that type of person. It's easy to be miserable and intense, but this exercise can help you to build yourself into the kind of musician and person you want to be. It's also helpful when you find yourself in a particular funk (due to the ups and downs of life), because it can help strengthen the mental tools you may need to pull yourself in a particular direction.

• With each of these exercises, try to push yourself into doing things that you have never done or heard before. You can also try imagining them before attempting them. I would even venture to say that if you really want to develop a unique style, you must stop yourself the minute you hear yourself playing something conventional.

• Record yourself playing, then listen back to identify the cool, interesting stuff that's mixed in alongside the crap. The minute you hear yourself doing something different or interesting, take whatever that is and make an exercise out of it. Continue to pull yourself in this new direction that accentuates your uniqueness. It's



like finding a little thread and pulling it into enough material to knit a sweater...or a whole wardrobe, for that matter!

With all this in mind, here are some techniques to focus on:

VIBRATO

VIBRATO IS AN EXPRESSION of the soul and a (sometimes painfully obvious) indicator of the amount of control you have over your instrument. There are several different kinds of vibrato that can be used as tools to express your ideas.

Try fretting a note with your index finger and hold it for a few minutes while effecting a vibrato that morphs from extremely slow to fast to violent and brutal. Make sure your intonation is good or you'll sound like a hack. Try different oscillations, from a subtle rise and fall in pitch to a very wide modulation, and don't let your finger slip off the string. Exaggerate all of your actions.

Now do the same thing with each finger of your fretting hand.

Next, hold two notes at a time and shake them in a similar manner. Then try doing this with three notes, then four and so on.

Apply vibrato to a note that you've already bent upward a half step, a whole step or two whole steps. Many players feel they can be more expressive with vibrato by applying it to a note that's already bent, for the simple reason that it can go below the main pitch as well as above it.

Try doing this with every finger on every fret of the guitar. Doing so will teach you to take a different approach and grip to apply vibrato to notes on different strings in different areas of the fretboard. You'll find that as you move away from the 12th fret (the midpoint between your guitar's bridge and nut), the strings feel stiffer and are harder to wiggle.

BENDING NOTES

BENDING STRINGS WELL IS an art unto itself, one that requires a high degree of aural and tactile sensitivity, mental and physical discipline and technical control over your instrument. Few things sound worse than a guitar player that has no control over his pitch when bending notes; it's as if someone is singing off-key. Yet, when executed well, a bent note on the guitar is one of the most musically expressive sounds, one that enraptures the listener and causes goose bumps. A bent note just has so much more attitude and feeling than its unbent counterpart.

Sit for an hour and do nothing but bend notes. Bend them up as far as you like, but make sure you zero in on the "target note" that you want to hit. Listen carefully and critically to your pitch and strive for impeccable intonation. (This is comparable to what a violinist, singer, trombonist or slide guitar player must do all the time.)

Practicing *unison bends* is an effective way to train your fingers and ears to work together to bend in tune. To play a unison bend, fret a note on the B string with your index finger while placing your ring finger on the G string two frets higher. Strum both strings together, then quickly push the G string note away from your palm to raise its pitch up a whole step so that it perfectly matches the pitch of the unbent note on the B string.

In addition:

- Try bending two strings at the same time (double-stop bending).
- Start with a note in a bent position and bring it either down or up, or up and then down. Push yourself to try different things.
- Play bent notes together with unbent notes on different strings. This is a very slick country guitar technique that developed out of a desire by players to emulate the weeping sound of the pedal steel.
- Make sure to practice bending as much in the upper register and on the high strings as you do in the lower register and on the low strings. Can you bend an F♯ note at the second fret on the high E string up to A? Maybe if you're Zakk Wylde!

HARMONICS

DO NOTHING BUT FOCUS on playing harmonics for an hour. Experiment with different types and techniques, including the following:

- Play open-string, or "natural," harmonics by lightly touching any string with your fretting hand at various points along the string and picking it.
- Sound "artificial" harmonics by fretting a note with the left hand and picking the string with a downstroke while also "pinching" it between the pick and right thumb. Move the pick along the string in the area over the pickups as you do this to find various "sweet spots."
- Try tapping notes over certain frets while fretting a note.
- Be adventurous and try to discover different techniques for sounding harmonics. (Playing with distortion and using your guitar's bridge pickup helps bring out harmonics.)

WHAMMY BAR STUNTS

THE WHAMMY BAR is my favorite "crutch." If your guitar's whammy bar is set up anything like mine, you can pull up on it to make notes go sharp as well as push down on it to make notes turn into sheer blubber. I can abuse the hell out of my whammy bar and it usually comes right back in tune. The setup is very important. Try the following experiments:

- Play melodies by fingering only one note and using the whammy bar to raise and lower its pitch.
- Play various kinds of harmonics and experiment with pulling and pushing the whammy to produce "outer space" sounds.
- Try to create everything from nice, subtle vibrato on single notes and full chords to violent sonic brutality and sheer warbling cacophony. (I seem to have made a career out of doing this.)

I could go on forever, but I encourage you to create your own techniques. Your only real guideline here is to do whammy bar things exclusively for a long period of time without stopping. Sooner or later you'll come across little treasures.

DYNAMICS

ONE OF THE THINGS that make the guitar such an expressive instrument is its wide dynamic (volume) range. Few people utilize the full dynamic range of the instrument. You can hit the thing extremely hard and forcefully, and then immediately switch to a style that is caressing and tender. Not many players can do both of these things effectively in the period of three seconds, so try to become one of the few who can. Here are a few ways to practice:

- Gradually go from soft to hard, and then back again.
- Create a strumming pattern that has sharp hits, light strums and medium rhythmic things all in one or two bars.
- Play as loud and as hard as you possibly can without stopping for as long as you're able to. Then do the exact opposite.

Again, I could go on forever, but I think you get the point.

To close out this section on Jamming, I've pulled together a number of ways you can set up parameters to force you into making new discoveries on the guitar. Try to do each of the following for an hour without stopping:

- Solo on one string only.
- Solo with double-stops only (two notes played together), then try doing the same thing with three-, four-, five- and six-note chords.
- Solo on two adjacent strings only, then solo on two strings that have one, two, three or four idle strings between them.
- Record a vamp that has a single bass note repeating under it, then improvise over the vamp while limiting yourself to one particular mode or synthetic scale.
- Play a chord, listen to it, then close your eyes and imagine a scene that the chord evokes. This can be done with a melody line, too.
- Pick one note and play it as many different ways as you can for an hour.

Make it sound like music.

- Come up with at least one new thing a day that you've never played before.
- Improvise with only one hand (your fretting hand), using only hammer-ons and pull-offs to articulate notes. Make sure the notes sound good and clear, and not sloppy.
- Play as fast and as cleanly as you can without stopping.
- Play as slowly and tenderly as you can.
- Try fooling around with alternate tunings. Include radically

NEIL ZLOZOWER

different tunings that seem to make no sense.

- Try to evoke colors with chords.
- Lay your guitar on the floor and touch it in many different ways, trying to create unique sounds.

HOURS 31-40: REST

DON'T HURT YOURSELF. If you need to take a break, then take one. You needn't feel guilty if you miss a practice session. (Well, maybe a little guilty.) When you're young and have time to kill, without all the pressures and responsibilities that saddle you later on, it's easier to put in the hours.

Keep in mind that your fingers have many tiny and intricate muscles that, like any other muscle, need rest to recuperate and heal after a workout. Evaluate your own pain threshold, and don't be afraid to rest if your fingers really feel like they need it. Few of us practice for 10 hours a day, and you should give yourself ample time to achieve the stamina to play for such a long period of time.

I seem to have been blessed with great finger genes. My fingers are long and nimble, and they can take tremendous abuse. Back when I was putting in many hours of practicing, I could go for 15 to 20 hours at a stretch, without any wrist, finger or forearm pain. A little muscle fatigue was about all I experienced. On the occasions that I felt pain, I just worked through it. Today, however, *I do not recommend this!* I encourage every guitarist reading this workout to be on the alert for signs of common musician ailments, such as tendonitis and carpal tunnel syndrome. They can be very dangerous if not addressed.

Two last notes on the subject. First, if you want to keep your calluses on your fingertips, then you need to protect your hands from getting wet for any long period of time. Second, protect your ears more cautiously than your penis. If you're doing loud gigs, put cotton or earplugs in them. (This may be the best advice you get from this article!)

PLAY WITH OTHERS

IF YOU GET ANYTHING out of this piece, it should be this: share the experience of making music with others. If that's all you do, you're doing pretty good.

I have not incorporated this concept into the body of the 30-hour cycle, but for me it's the most rewarding aspect of being a musician. Making music, like making love, can be a very sharing, tender, touchy-feely, emotional experience. It can also be a sheer expression of other things.

My favorite types of musicians to play with are those who know how to *listen* and *interact* accordingly. To communicate musically, you must have the ability to allow others into your expressive psyche. To really let others in can be an intimate experience. By the same token, you need to have the ability to listen to others around you and interact accordingly. Mutual respect and a nonjudgmental attitude are some of the elements necessary in cultivating the right chemistry to make that magic.

Some of my favorite times in my life are the years that I attended Berklee. I learned a lot about myself during that period. The school was filled with young, budding, ambitious musicians, and the group of students I hung out with became much like family. There were different musicians from all around the world there, playing all sorts of instruments, and they were eager to explore, share and communicate through music. Nothing can beat that kind of attitude and those kinds of moments, no matter how many hours you spend practicing in your room. There were some tremendous players there, and I bonded with people who have become lifelong friends.

When I was in high school, I was in a band called Rayge, and we played cover tunes by Led Zeppelin, Kiss, Queen, Deep Purple and others. We eventually started to do a lot of original music as well. Our attitude in those days was one of brotherhood. We went through many life experiences together, but the most important thing was the band. None of us were selfish about sharing music when we hit the rehearsal basement or the stage. We went through many "coming of age" experiences together, and at times those experiences were joyous, and at other times tragic. Regardless, we always had the band and each other.

What I'm getting at here is how important it is to play selflessly with others. Doing so will give you the opportunity to respect others, experiment, open your ears, react and, of course, throw up on the gym floor after the gig at the high school dance.

DISCOVERING YOURSELF

THIS WORKOUT and approach may be highly criticized in the future for being "over the top," but I don't think there is any other way to become a virtuoso. This is not a class on guitar playing or songwriting (although it may help in those areas) but a path of discovery for the strong-willed player.

The commitment it takes to become an elite virtuoso guitarist is not unlike that required to become a champion in any other field. You must think, breathe, eat and live the instrument at virtually every waking moment (and even while sleeping, when possible). You must transcend the games your mind will play on you and the excuses it will give you to lay off and take the easy road. You must continually bring the focus back to the instrument. You may find yourself being harshly criticized by other music community people, or friends, magazines and those that hang around on Sunset Boulevard obsessing over the nuances of the latest trends. This is precisely the time when you need to fearlessly stick to your vision. There are tests all along the way. Realize it's all in the mind, and never accept failure when dealing with things that are within your ability to control.

Keep a positive outlook on things, and don't let your intensity turn you into a prick. Always compliment and support your fellow musicians. We all have dreams and hopes. By encouraging, complimenting and supporting those around us, we gain self-dignity, respect, friends, a healthy overview of our own work and an appreciation for the efforts that others put in during their struggles.

It's okay to get discouraged at times, but it's not okay to quit. Quitting is never an option for a true artist. It's just not in their makeup. Think of music and the guitar when you're not even around an instrument. If you're in a quiet setting, imagine that you're playing and try to see your fingers moving while you listen to what's happening in your head. You can get better at this as time goes by. It's unbelievably rewarding and it can help you improve drastically because you're not confined by your physical limitations. I used to do this all the time, and I still do. I imagine things on the instrument that I can't do, and then I work on them until I can do them effortlessly.

There are those who believe that God is manifested in everything, in the form of light and sound. Some believe that that light and sound need to be discovered by each of us personally and alone. This could be why we are so fond of music. Creating music just by "willing" it in your head may eventually lead to just listening to it happen in your head. Who the composer is and where the music takes you are for you to discover.

DISCLAIMER

BECOMING A ROCK STAR, a movie star, a powerful executive, an elite athlete or a rich-and-famous anything is easy compared to controlling the mind so that it remains focused without interruption on the music within. I do not claim to have that much control, but I'm working on it. Some people have an abundance of natural talent and are more gifted in some areas than others. I'm not naturally gifted; I had to work very hard to develop my chops and techniques. I know lots of players that are better shredders, cleaner players and better sight-readers than I am. I've had students that showed an extraordinary ability to develop amazing technique but may have had redundant, dull ideas. Conversely, I've had students that found it very difficult to play anything accurately, but their ideas and sense of melody were inspired. And then there are those freaks that have it all.

I think being a musician and being able to play an instrument is about the coolest thing in the world. Creating music (and especially playing the guitar) is most rewarding when it's based on pure passion. It's our birthright to play an instrument and to create.

Of course, you can toss the whole concept of this article and just do it your own way. However, some things won't change. The amount of focus, passion and time you put in are going to be reflected in your art. Whatever the case, I hope you find your soul in it all. That's the payoff. GL

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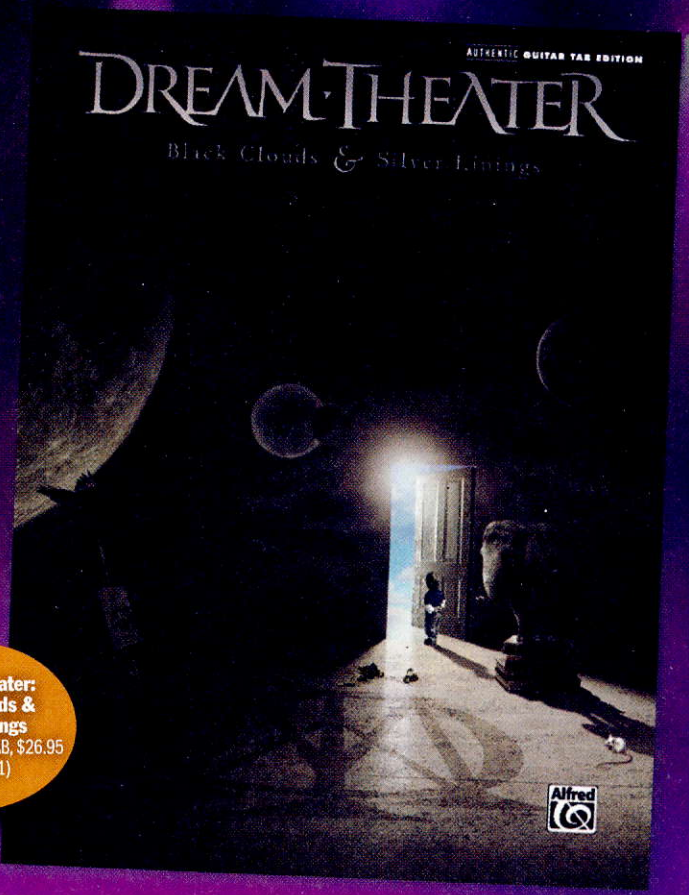

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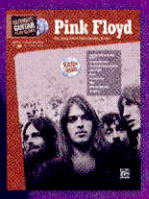

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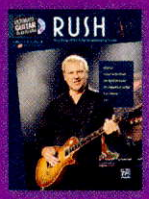

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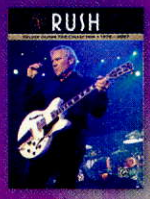

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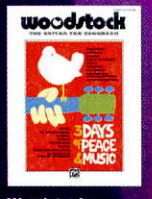

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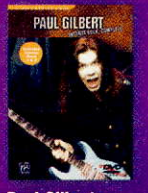

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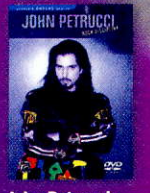

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The SCIENCE of STRINGS

It's a progressive-rock super summit! STEVE MORSE and Dream Theater's JOHN PETRUCCI exchange notes on shredding, and their chemistry is undeniable.

BY ALAN PAUL / PHOTOGRAPHS BY NICHOLAS BURNHAM

PG 36

Steve Morse and Dream Theater's John Petrucci stand side by side, Music Man guitars held tight at their sides. They're looking up, staring intently into a camera lens, when photographer Nicholas Burnham gives a friendly order. "Bring them closer," he says, indicating their instruments. "The guitar is your best friend."

Burnham is only trying to frame the photo he wants, but he has unknowingly revealed the very theme for the interview that's about to take place. The guitar is indeed Petrucci and Morse's best friend, and both musicians have honored their relationship with the instrument by displaying extreme loyalty to it. No trend has been able to distract these guys from playing demanding, melodically driven guitar music. In turn, they have been rewarded with rare degrees of technical proficiency and strong cult followings.

GUITAR LEGENDS Reprinted from *GUITAR WORLD*, JUNE 2000

Morse has been admired by devotees of virtuoso guitar playing ever since he appeared on the Dixie Dregs' 1977 debut, *Free Fall*. Whether performing with the Dregs, the Steve Morse Band, Kansas or Deep Purple, he has continued to be an uncompromising figurehead. His latest work can be heard on two very different live albums: the Dregs' *California Screaming* (Zebra) and Deep Purple's *In Concert with the London Symphony Orchestra* (Spitfire). On both records, Morse once again demonstrates his ability to play even the most finger-frying passage fluidly, a talent that has inspired many guitarists, including Petrucci.

"The first time I heard Steve play, it changed my whole direction," says Petrucci. "It really made me rethink what I was doing, and it made me push myself to be able to play that way."

Petrucci has taken great strides to match his hero. His playing with Dream Theater, already quite astounding when the group first made an impact with 1992's *Images and Words* (Atco), has only continued to develop. On the band's latest opus, the concept album *Scenes from a Memory* (Elektra), Petrucci shows himself to be a complete package, playing intricate riffs and solos with steady assurance.

When the Dregs and Dream Theater went on tour together in the winter of 1999, Petrucci and Morse quickly turned into something of a mutual admiration society. So when *Guitar World* suggested the two sit down to talk shop before a show at New York's Roseland Ballroom, they were only too eager to comply.

GUITAR WORLD Both of you came to public attention as fully formed guitarists with very few holes in your playing. Did it feel that way to you, and in what ways have you continued to improve?

JOHN PETRUCCI I don't think any musician ever feels totally confident that everything is going his way. For me, the ongoing challenge has been to overcome the mental battles of playing live. You can work on technique when you're practicing. But performing is about playing with—and off of—other musicians. It's about making sure you can pull everything off when it matters, rather than in your rehearsal room, or in the studio, where you can make things perfect. It's a lot more challenging to nail a live performance.

STEVE MORSE From the time I started with the Dregs, my biggest challenge was figuring out how to make the transition from full-time musician to full-time working guitarist. In music school I had the opportunity to do nothing but work on my studies, practice and write. I was able to spend a huge percentage of time being productive with music, but I knew some day reality would intervene and I'd want a bank account, groceries, a place to change the oil in the car. Luckily, I've been able to keep the perspective that this is a lifelong career, not a career that's in the Hollywood lights for a few years, then gone. That's the biggest advantage of playing underground music.

GW John, Dream Theater's music is very guitar oriented, but there's a lot going on between the guitar and the vocals, as well. Do you ever harmonize your lines against the vocals?

PETRUCCI Sometimes. I've learned to write the vocal line as the music is being written, so that it's not like pasting a vocal on top of a completed piece of music, which we have done in the past. I'm conscious of what the song's melody, range and arrangement is going to be as we are writing it, rather than asking the vocalist to have to adapt to a potentially awkward vocal line.

MORSE I naturally think in terms of melody. In fact, the melody often comes before the chords. I'm a strong believer of writing for

the people in a group. It absolutely has to fit everyone or it's going to feel like work for them, and suddenly the whole chemistry will be all wrong. So, an instrumental song I write for the Dregs is naturally going to be very different from a vocal song for Deep Purple.

GW You and Deep Purple just recorded with the London Symphony Orchestra. How difficult were those arrangements?

MORSE The symphony made it easy. We sat down with the conductor, who was playing piano, and we ran through the music cues. Once you have those figured out, you just play the song like you normally would, with the orchestra playing behind you. Actually, playing with Deep Purple has been a wonderful experience for me. [*Keyboardist*] Jon Lord is happy to be in the background, but he is one of the most gifted musicians with whom I've ever played, and I had no idea of the extent of his genius. I hadn't seen them play before I joined them, and I was really surprised by how good they were, though they hate it when I say that. [*laughs*] A lot of bands get worse with time, but these guys became better and better musicians.

GW At what point in the songwriting or recording process do you start developing an idea for the solo?

MORSE For me, a solo is whatever happens when the "record" button is pushed. I've tried to stick with the rule that it should always be a surprise to me.

PETRUCCI That's amazing, Steve. It doesn't sound that way.

MORSE What you hear on the record may not be the first take; I keep going until I find something that surprises me. In fact, I often can't transcribe my solos because they are so different from what I would normally play. But if you're relaxed and you just keep going, you'll come up with stuff that pleases you enough to say, "Whoa. That sounds cool."

I generally set aside two or three tracks to work with. Once I get a decent take, one I can live with, I record a take that's substantially different. If it's too repetitive, I erase it. Afterward, I'll record a third solo that's totally different from the first two. I'll take a little break, then I'll come back and see which solo I like best. At that point, I'll fix a sloppy riff or lick, but I won't replay the whole thing, because then it becomes very hard to make a solo sound spontaneous and exciting. I want a solo to sound like I'm talking casually and not over-thinking the process.

PETRUCCI For me, it's an ongoing process. I have written solos and entered the studio with everything completely worked out. But lately I've tended to go more in Steve's direction. I've found that when I know what I'm playing over and where the song is going, I can come up with something really interesting even when I don't have a solo worked out. I think it's really cool to play through a solo several times, record it every time and listen back and decide what approach to take. Like Steve said, if you hear yourself try something new, you know you're stumbling onto something really cool. Then you have the horrible task of learning what the hell you did so you can play it live.

GW The art of improvisation doesn't come easily to most rock musicians. How do you recommend that a guitarist master it?

PETRUCCI For me, there are two parts. The first is the technical part, which comes with schooling: I like to know what all the theoretical choices are, and what scales work with what chords. Then there's the melodic concept: if I were to put down the guitar and improvise a sung melody over the solo section, what would I come up with? That's pure improvisation, because you can sing anything you want. You are really using your ear, and you can immediately tell if something's in or out. You're also finding the note choices that sound best, rather than thinking, What note am I about to play? If you can combine those two things, you have a good balance, which is what I strive for.

MORSE I agree with all of that, but I would add that a beginner should proceed in steps. The first step is learning what note choices would work and determining which notes would be passing notes or strong notes you could hold onto. That's just a simple matter of learning your modes and knowing some basic theory, which is necessary and can be taught by any guitar teacher. The next step is to sing a melody over the changes. Then learn how to sing a melody and play along with it. Next, do all of that without an instrument. Do it in your mind, including the fingerings. In other words, see a virtual fingerboard. That way you can noodle away at all hours of the day, exploring things like fingerings and harmonies even when you don't have a guitar in your hand. It becomes a way of life to the point that what you think is what you play.

This is a great way to make strides when you're limited for time. I've worked out entire tunes before I ever played them. I can actually work out a harmony line in my head to the point where I can play it—but not at your tempo, John. I'd have to practice it for a long, long time to do that. [*laughs*]

GW John, you've been very open about Steve being an inspiration. How did he inspire and influence you?

PETRUCCI Someone played me "Bash" [*from* Night of the Living Dregs, *(1979)*], and it completely blew my mind. I had been playing guitar for a few years, playing stuff like Black Sabbath, AC/DC, Iron Maiden and Led Zeppelin, and I didn't understand how it could even be a guitar playing at that speed. I thought it had to be banjo or fiddle. I thought, How can anyone pick that many notes that precisely? And it also had a swing feel, which I had heard in jazz before but never in rock. It really opened my eyes to the possibilities of the guitar.

Steve's other big influence was in a compositional sense. I was inspired by the fact that the Dixie Dregs' songs were all instrumental and they demonstrated how a guitar could dictate a song's direction. Then I would go see Steve live and be floored by his command of the instrument. There was so much power and control in his playing that I felt like I was standing in front of a Mack truck. That was totally inspiring, and it made me want to play that way.

GW Do each of you have a practice routine?

PETRUCCI My practicing is dictated by what I'm doing at the moment. If I'm on the road, I practice the music I'm about to play. A lot of our music is difficult and there's always something I'm struggling with. I'll spend my time with a drum machine practicing those parts over and over. But I don't want to play too much when I'm on the road because I play harder live if it's fresh. Also, I can blow out my hand if I practice three hours before a show, and I don't want to run out of steam onstage.

MORSE Interjection: He has the most phenomenal endurance at tempo of any guitarist I've ever seen. Please continue, John.

PETRUCCI [*laughs*] Thanks. If we're recording, I'm more in the writing frame of mind and a lot of my playing happens during practice with the band. I end up playing many hours a day, so I don't want to practice a lot by myself. And if the band is taking time off, then I practice as a way of maintaining my abilities. I practice all the different techniques that are involved in playing guitar. I try to change it up every day, so it doesn't get boring, but it's basically technical maintenance. In that stage, the technique is more important than what I'm playing, though I find that the more I play, the more creative ideas start to pop up. I look at that stage like working out; it's all about form and consistency.

"TO PLAY ANY OF JOHN'S MATERIAL, YOU BETTER GET TO KNOW YOUR METRONOME AND HAVE A SUPPLY OF PICKS, BECAUSE YOU'RE GOING TO WEAR THEM DOWN."
–STEVE MORSE

MORSE I'm similar to John in many ways. Whatever job I'm doing dictates what I'm working on. When I don't have a specific tour coming up, I like to change my routine as much as possible. I'll practice technique one day, on the next day I'll spend my time writing a tune, and then I'll go back to practicing technique the third day. Keeping my interest sparked is a big goal of mine. If I do too much repetitive stuff, I lose some of the fire.

When I was 15, I made a great discovery: that if I never put my guitar down until I did something that I was pleased with, I would always look forward to picking up my guitar. That's when I really started playing seriously, and every time I worked with it, I got something good.

PETRUCCI That's wild.

MORSE Now I try to keep that feeling alive. As a result, I don't like to do too much practicing that's divorced from making interesting music.

GW Is there a minimum amount of time a day you need to spend with your guitar to reach your level of proficiency?

MORSE If I don't put in two hours a day, I'm a mess. But that's a normal two hours, filled with interruptions. That kind of time is necessary if you want to have phenomenal technique. There are lots of different ways of expressing yourself as a musician—you don't have to be a technically great player to be a great musician. But to play any of John's stuff, for instance, you better get to know your metronome and have a supply of picks, because you are going to wear them down.

PETRUCCI You know, I actually learned about the importance of the metronome from going to a Steve Morse clinic and hearing him talk about it.

GW Have either of you modified your rig recently?

PETRUCCI I'm always modifying, more out of endless questing than dissatisfaction. I had a ton of gear, then I decided to scale down, and now I'm back to having lots of stuff. But my gear was scattered, and there was some stuff that I loved and some I just liked for one specific reason or another. And I realized that I needed to have it all put together into one or two racks that I could use anywhere with ease, in the studio or on the road. Mark Snyder put it all into one bulletproof system, with a Bradshaw foot pedal. I call it my own little music store, because basically every effect you could dream of is in there. I have six different Mesa/Boogie amps, and it's all laid out so that I hit a button and switch into any of them on the fly.

MORSE I still do things the same way I always have. I plug straight into the amp and run the output into my effects. Then I mix the effects with volume pedals and run it all into a separate amp source. I just got a new Peavey 5150 Model Two head that I'm really excited to try with Purple.

GW John, you recently switched from Ibanez to Music Man guitars. Why?

PETRUCCI I was with Ibanez for about 10 years, and I thought it was time for a change. I think we came up with a great guitar, and I stand by it, but Ernie Ball offered me a situation that I thought would be a bit better. I think what we're coming up with will be amazing. Hopefully it will be on the market by the fall.

GW You're playing a version of it now. What can you tell us about the guitar?

PETRUCCI The model I'm playing now is a prototype. I'm still unsettled with a lot of things about it. For instance, this guitar doesn't have a Floyd Rose, and I'm not sure if we will go that way or not. If we do, it will alter everything. But there are some things we know for sure. For instance, in addition to the six-string model, Music Man will create a signature seven-string, which is something I've really wanted to do. The guitars will definitely have the piezo pickup, which is a great, great feature; it really sounds like an acoustic guitar. And it's definitely going to have DiMarzio pickups, though we are still working out the specs. I think, overall, the guitar will be a bit more hot-rodded than most of the other Ernie Balls: the body will be a bit bigger and the neck radius may be a bit flatter. It will be more of what I'm used to, but my goal is to make it a better instrument than the Ibanez.

GW You've both told me how much you have been blown away listening to each other on this tour. Present company excluded, who was the last guitarist you heard who really impressed you.

PETRUCCI I just heard Ron Thal for the first time. This guy is really different; he's playing some wacky stuff. What impresses me is hearing something I can't immediately understand or recognize, and Thal's *Adventures of Bumblefoot* (Shrapnel) really impressed me.

MORSE Jimmy Herring is a guitarist who doesn't have any holes in his playing. He's very fluid and melodic. He's the kind of guy you could stop on the street any day of the week, put a guitar in his hand, say, "Play a solo," and he'd come up with something great in one take.

GW Sounds familiar, guys. GL

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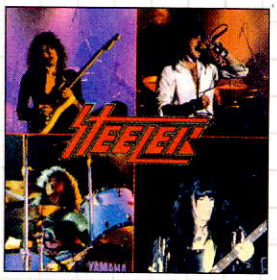
BY JOE LALAINA / PHOTOGRAPH BY DALE MAY



STEELER (1983)

"I EMIGRATED to the U.S. on February 3, 1983, when I was 19 years old. I joined Steeler right away and recorded the album the following month. I'd been playing in bands in Sweden since the age of 11, but *Steeler* was my first album. I had no idea it would be released on a record label called Shrapnel. All I knew was I'd be playing in a band called Steeler.

"The album was recorded outside of San Francisco in Cotati, California, on a farm that has a recording studio called Prairie Sun Studios. Except for the guitar parts, the other instruments were recorded before I joined the band. I was anxious to record my parts, but [*Shrapnel Records owner*] Mike Varney told me I had to wait until he got my work papers before I could do so. My papers arrived a few weeks later, and I had to record all the guitar parts in one day! I remember Varney saying, 'We just got your work permit. Go in there and play.' It wasn't really much of a toil, because I was used to working at such a hectic pace anyway. I used my 1972 'Duck' Stratocaster on the album, which I played on all my albums until the early Nineties.

"Steeler was a good start for my career. They didn't play anything dangerous—everything was formulaic—but I played all this crazy stuff on top of it, and that turned out to be an interesting combination. But by the time *Steeler* came out, I was already out of the band."

PG
43

NO PAROLE FROM ROCK 'N' ROLL (1983)

"I JOINED ALCATRAZZ A month after I recorded *Steeler*. The big difference between Steeler and Alcatrazz is that in Alcatrazz I wrote the songs. When I went to the Alcatrazz audition, they had no songs and no direction. They also had a questionable drummer. They offered me the gig on the spot, but that same day I got another offer from [*UFO vocalist*] Phil Mogg, who wanted to get UFO going again after Michael Schenker had left to form his own band. I told Mogg I'd get back to him. I felt it would be too much of a gamble to work with him; at least Alcatrazz had a lineup and a manager.

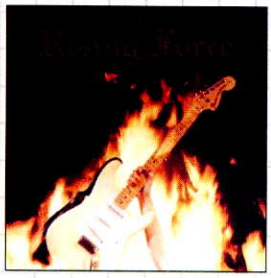
"I told the guys in Alcatrazz I'd join if they'd get a new drummer, and they obliged. But the main thing that made me go with them was the fact that they had no songs. I wanted to write them, so that's what I did.

"Alcatrazz got to play right away, and by January 1984 we were headlining in Japan. Everything all happened at once for me—I didn't know *what* was going on! I remember walking out of my hotel room in Tokyo and there'd be a throng of people waiting for me in the lobby. It was like Beatlemania! After I got back from Japan with Alcatrazz, we toured in the States with Ted Nugent, which gave us some great exposure."

RISING FORCE (1984)

"THE CONCEPT behind Alcatrazz was that [*vocalist*] Graham Bonnet would be the star, and the band was built around him. But without intending to, I became the most popular member, which created some friction among the other guys.

"When Alcatrazz played in Japan in early '84, the record label offered me the opportunity to do a solo album while continuing to play in the band. I wanted the whole album to have vocals, but the record company didn't want that. Initially, the album was released solely in Japan. Months later, Polygram released it in the U.S. It spent nearly a year on the *Billboard* chart and was nominated for a Grammy for Best Rock Instrumental performance [*in 1985*].



"I began recording *Rising Force* with [*keyboardist*] Jens Johansson while I was on tour with Alcatrazz. When we had a few days off, I'd fly out to L.A. and record a couple of solos at the Record Plant and then be back in time for the next gig. A few of the songs were on the demo I sent Varney, like 'Black Star' and 'Now Your Ships Are Burned.' I don't think *Rising Force* is my best album, but there are some cool tracks on it. I'll probably play 'Far Beyond the Sun' and 'Black Star' until the day I die."

MARCHING OUT (1985)

"UPON COMPLETING *Rising Force* I went straight into the studio to do *Marching Out*, with the intention that it would be my first U.S. solo album. But *Rising Force* had already beat it to the punch because it was rush-released.

"*Marching Out* is a pretty straightforward heavy metal album, but with insanely over-the-top guitar playing. Most of the songs were written specifically for it, except for 'Soldier without Faith' and 'Anguish and Fear,' which I wrote in Sweden when I was a kid.

"A lot of the songs came together when I was living in a suburban home in L.A.'s San Fernando Valley with [*drummer*] Anders Johansson and his brother Jens. We set up Marshall stacks and a drum set and played in the middle of the night! As you can imagine, the neighbors weren't happy."

"I DON'T THINK *RISING FORCE* IS MY BEST ALBUM, BUT THERE ARE SOME COOL TRACKS ON IT."

TRILOGY (1986)

"THIS ALBUM is special to me because I focused specifically on writing good songs and less on crazy guitar solos. 'You Don't Remember, I'll Never Forget,' 'The Fury' and 'Magic Mirror' are songs I'm still quite proud of. I still play 'You Don't Remember' every night onstage; it's the only tune I ever wrote on keyboards. 'Trilogy Suite Op:5' is a pretty out-of-control instrumental. The main riff is a fast Phrygian run that I've played for years. A lot of the other trademarks of my style are in that track, things like diminished, chromatic, harmonic minor and Aeolian pentatonic runs.

"Marcel Jacob played bass on *Marching Out*, but I played all the bass parts on *Trilogy* and pretty much every album since. Playing bass myself, I found out, is usually best because it's easier to do it myself than teach my bass parts to another musician—I don't have the patience for that. By doing it myself, I bring the guitar, bass and drums together in a more compact way. Plus, I enjoy playing bass."

ECLIPSE (1990)

"AFTER COMING OFF a very long tour for *Odyssey* [*1988*], I released *Trial by Fire: Live in Leningrad* [*1989*], an album recorded in an 18,000-seat arena long before other rock bands played in the Soviet Union. I played nine nights in Leningrad and 11 in

Moscow.

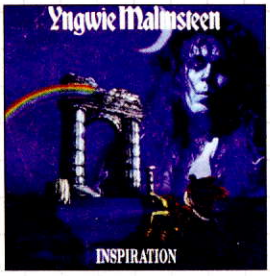
"Then I moved to Miami and made *Eclipse*, an album which I really like. I recorded it with a fresh group of all-Swedish musicians, assembling it from songs that were lying around. Like *Trilogy*, it's a song-oriented endeavor. There are some interesting songs on *Eclipse*, like 'Faultline,' which is about living near the San Andreas Fault and the earthquakes people encounter, and 'Bedroom Eyes,' which has a cool bluesy guitar solo. I remember saying to Fletcher, 'We need to cut a solo for 'Bedroom Eyes,' but he told me we already had one. I said, 'What do you mean?' Unbeknownst to me, he taped me playing when I was jamming and it's the guitar solo which appears on the song. Overall, *Eclipse* is fresh sounding because I was living in a new place and had a new band. It felt so good to be out of L.A. and away from earthquakes."

THE SEVENTH SIGN (1994)

"*THE SEVENTH SIGN* was put together quite differently than my previous records. We recorded a lot of the rhythm parts while playing to a click track rather than a drummer, and 'Pyramid of Cheops' was the first song I ever recorded in which I down-tuned. Although I used a Bob Bradshaw rack for *Odyssey*, *Eclipse*, and its follow-up, *Fire & Ice* [*1992*], I stopped using it on this album because I realized it's better for onstage use—I'm more of a straight-into-the-amp guy so in the studio I just don't need it. I just like to color my tone with a couple of Boss pedals."

INSPIRATION (1996)

"IN THE MIDST of an extensive tour for *Magnum Opus* [*1995*], I decided to have a state-of-the-art recording studio built in my Miami home. When I got off tour in January 1996, it was there waiting for me. I called some of my musician friends and invited them to come down and record. I named the album *Inspiration* because I covered songs that inspired me as a kid. 'Pictures of Home,' 'Mistreated,'



'Demon's Eye' and 'Child in Time' have always been some of my favorite Deep Purple songs. Ritchie Blackmore was my biggest inspiration as a kid, so that's why there are more of his songs on the album than anybody else's. *Inspiration* was recorded on a two-inch-tape Studer, which at the time was the Rolex of analog mastering machines. Now it's obsolete."

ALCHEMY (1999)

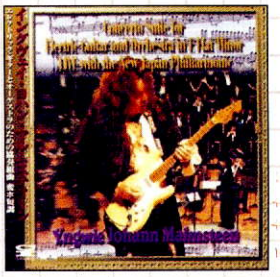
"AFTER MAKING THE formulaic-sounding *Facing the Animal* [*1997*] with [*deceased*] drummer Cozy Powell—bless his soul!—I decided I was going to throw caution to the wind and not take the easy way out. With *Alchemy*,

I pulled out all the stops. It features some of my sickest instrumental work! Unfortunately, I'm not entirely pleased with the sound of the record.

"Everything about my style is packed onto this album. It kicks off with an insane instrumental, 'Blitzkrieg,' and doesn't let up. 'Blue' is one of my all-time favorite instrumentals; it proves that you don't have to play pentatonic scales to sound bluesy. There are some cool minor scales and nice wah-wah work on it. Overall, *Alchemy* is far more extreme than any of my previous records as far as technical craziness. The album is as over-the-top—and all the way out, and then some—as you can get."

CONCERTO SUITE LIVE WITH THE NEW JAPAN PHILHARMONIC (2002)

"I'M MORE PROUD of this live version of the album than the studio release [Concerto Suite for Electric Guitar and Orchestra in E Flat Minor Op. 1—*1998*]. Whereas the studio album was written at a leisurely pace, this album was recorded in one go with



no rehearsals. After playing some dates for *War to End All Wars* [*2000*] in England, I hopped a flight to Tokyo and had to pull off this performance the following day. Not only that, but prior to my arrival the orchestra had arranged several of my earlier tracks, so I had to play their arrangements on the spot. Then they told me they'd be filming the show. Man, was I stressed, but I went onstage and nailed it! This work may be my crowning achievement."

UNLEASH THE FURY (2005)

"THE TITLE STEMMED from an incident that happened on an overseas flight to Japan with my band in 1987. We were sitting in first class, getting hammered, and doing nasty things like tossing sanitary napkins with Bloody Mary mix around. We were drunken idiots! These days, I'm as sober as a nun. After a few hours of being assholes, we fall asleep. Then [*vocalist*] Joe Lynn Turner and I were awakened by some lady who pours a pitcher of ice water on us. One of my band members with a weird, twisted mind decided to record the fiasco and the whole incident of me screaming at the top of my lungs appeared on the internet in 2002. I screamed at the lady, 'You unleashed the fuckin' fury,' so I decided to title an album after my rant. It's my most notorious album title, thanks to the web." **GL**

"EVERYTHING ALL HAPPENED AT ONCE FOR ME— I DIDN'T KNOW WHAT WAS GOING ON!"

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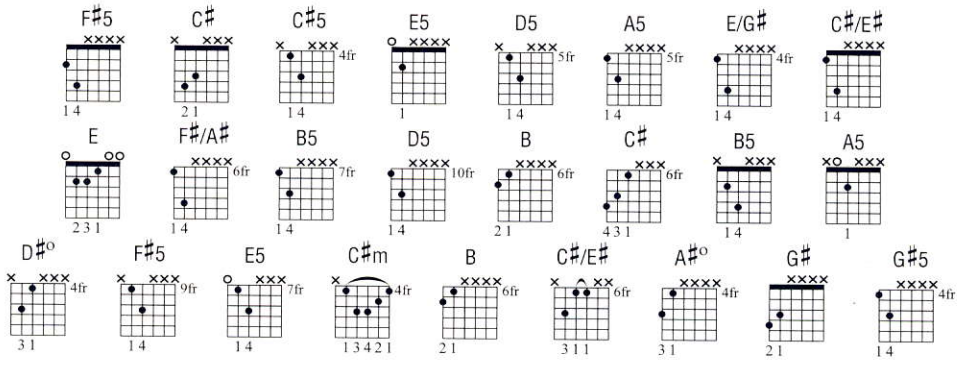
"FAR BEYOND THE SUN" YNGWIE MALMSTEEN

As heard on **RISING FORCE** (POLYDOR)
Music by **Yngwie Malmsteen** ✶ *Transcribed by* **Jeff Perrin**

Guitars are tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ D♭).
Bass tuning (low to high, E♭ A♭ D♭ G♭).
All music sounds one half step lower than written.



A **Intro** (0:00, 1:37)

Fast Triplet Feel ♩ = 168 (♫ = ♫³♪)

N.C.(D) (C♯) (F♯m) (C♯) (F♯) (Bm) (E) (A)

Gtr. 1 (elec. w/dist.)

Gtr. 2 (elec. w/dist.)

Bass

2nd time, skip ahead to **F**

(D) (G♯°7) (F♯m) F♯5 C♯

light P.M.

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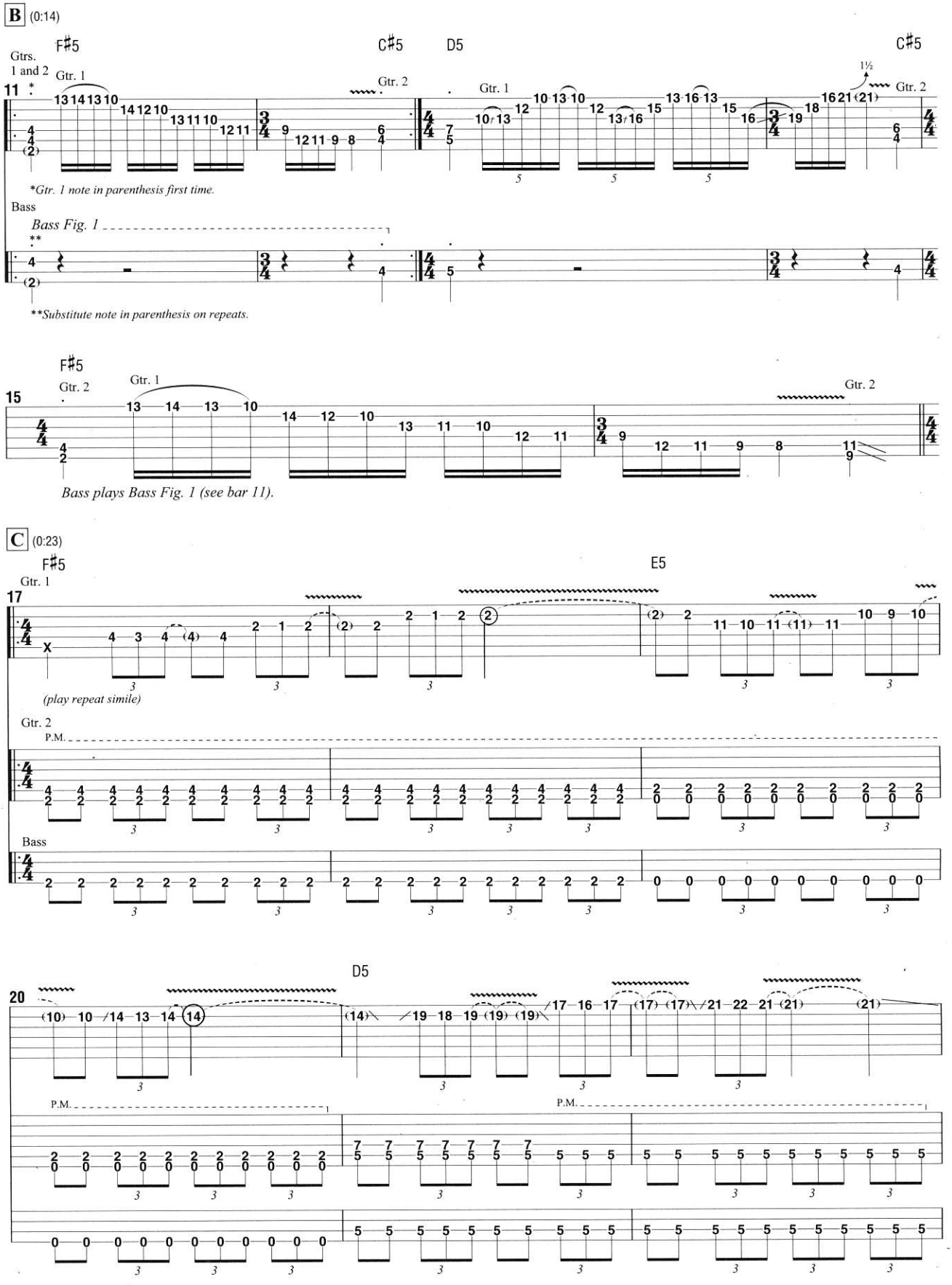
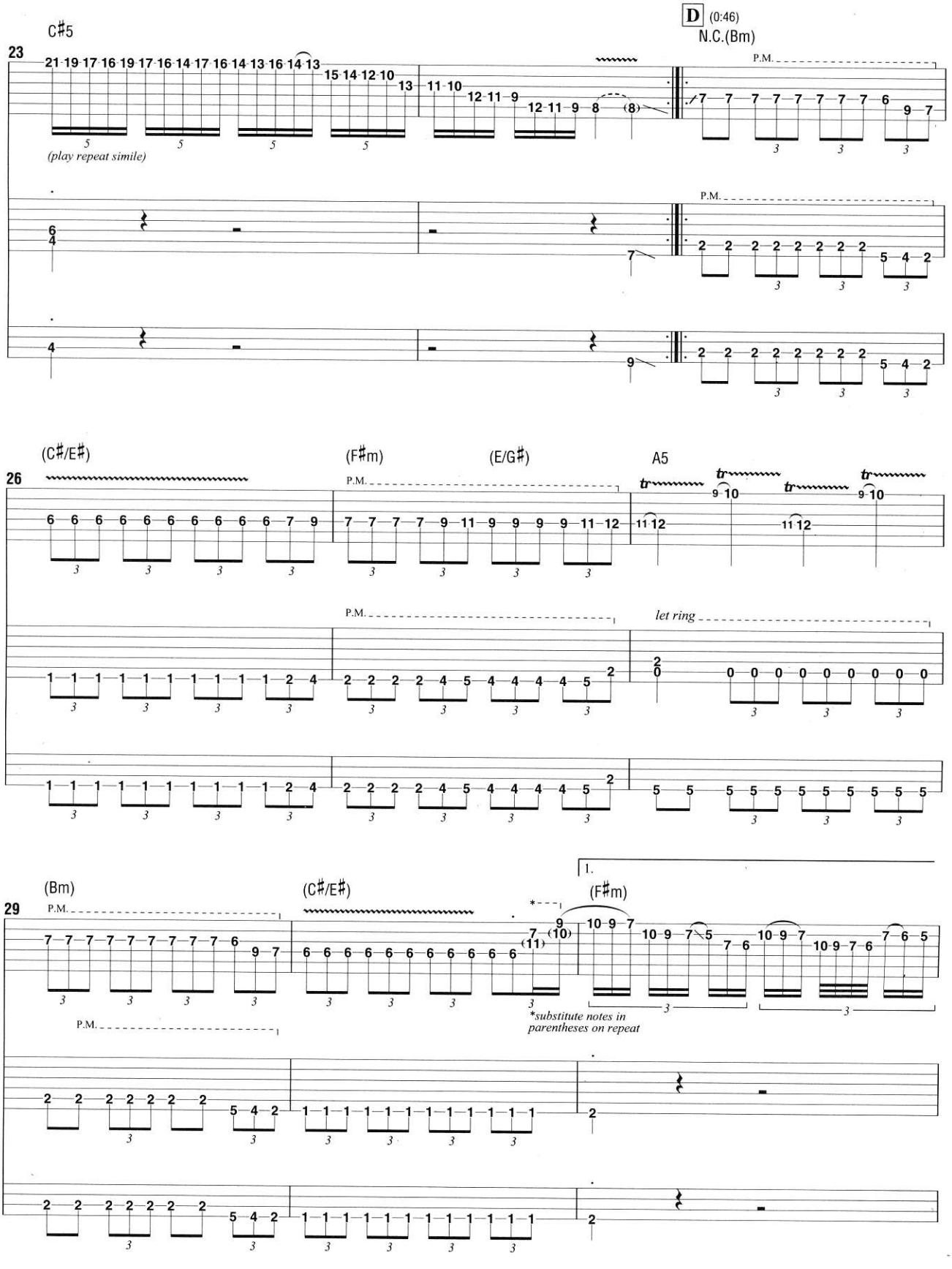
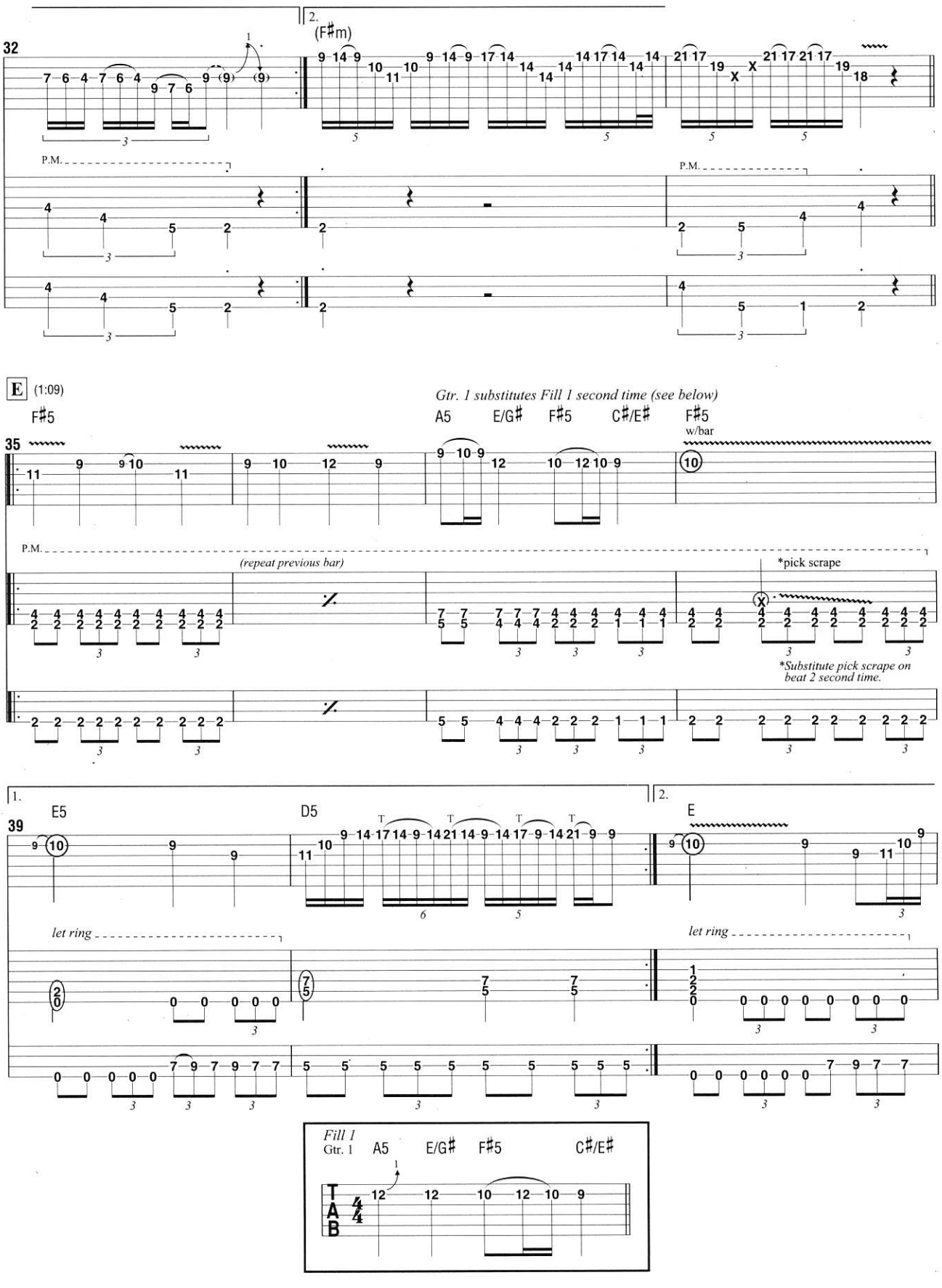
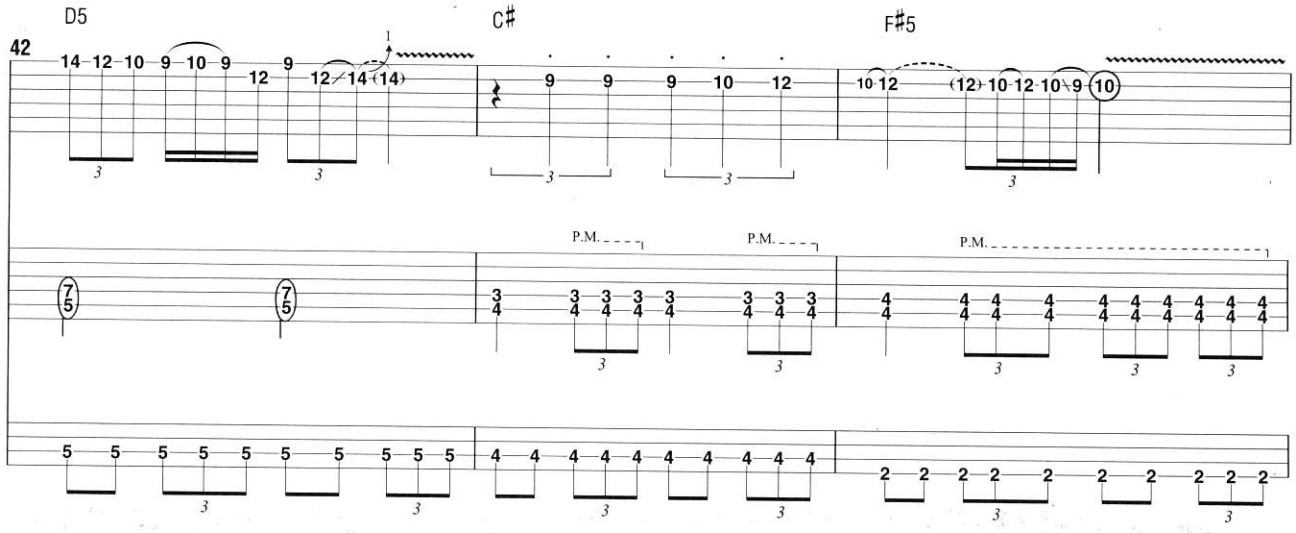
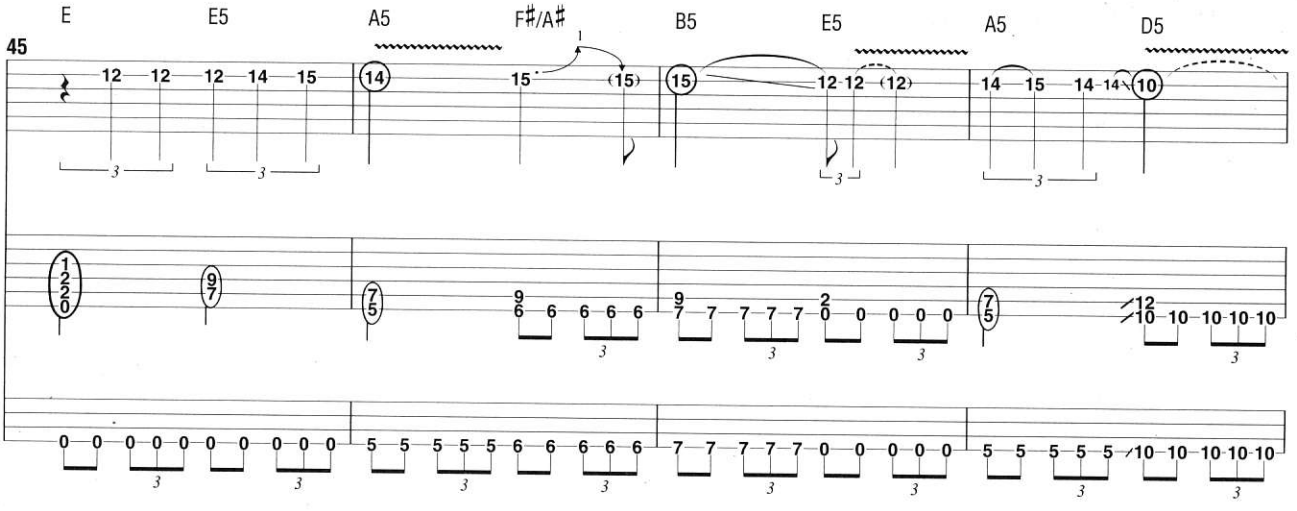
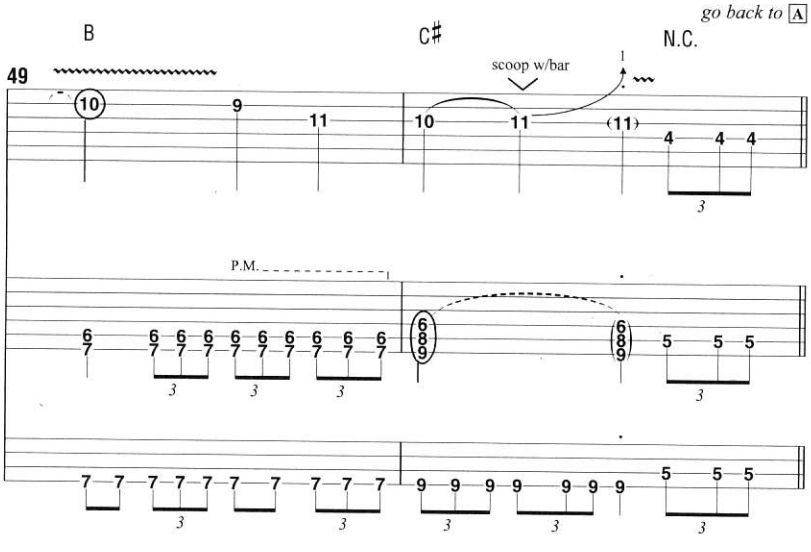

B (0:14)
F♯5
C♯5
D5
C♯5
Gtrs. 1 and 2
Gtr. 1
Gtr. 2
11
*Gtr. 1 note in parenthesis first time.
Bass
Bass Fig. 1
**Substitute note in parenthesis on repeats.
F♯5
Gtr. 2
Gtr. 1
15
Bass plays Bass Fig. 1 (see bar 11).
C (0:23)
F♯5
E5
Gtr. 1
17
(play repeat simile)
Gtr. 2
P.M.
Bass
D5
20
P.M.
P.M.

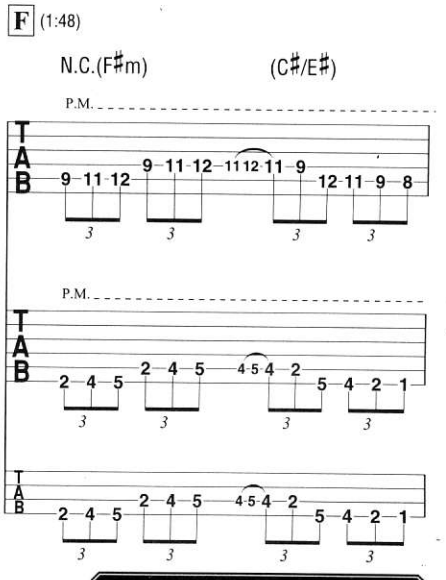

C♯5
D (0:46)
N.C.(Bm)
23
P.M.
(play repeat simile)
(C♯/E♯)
(F♯m)
(E/G♯)
A5
26
tr
let ring
(Bm)
(C♯/E♯)
(F♯m)
29
1.
*substitute notes in parentheses on repeat


32
2.
(F♯m)
P.M.
P.M.
E (1:09)
F♯5
Gtr. 1 substitutes Fill 1 second time (see below)
A5
E/G♯
F♯5
C♯/E♯
F♯5
w/bar
35
P.M.
(repeat previous bar)
*pick scrape
*Substitute pick scrape on beat 2 second time.
1.
2.
E5
D5
E
39
let ring
let ring
Fill 1
Gtr. 1
A5
E/G♯
F♯5
C♯/E♯
T
A
B









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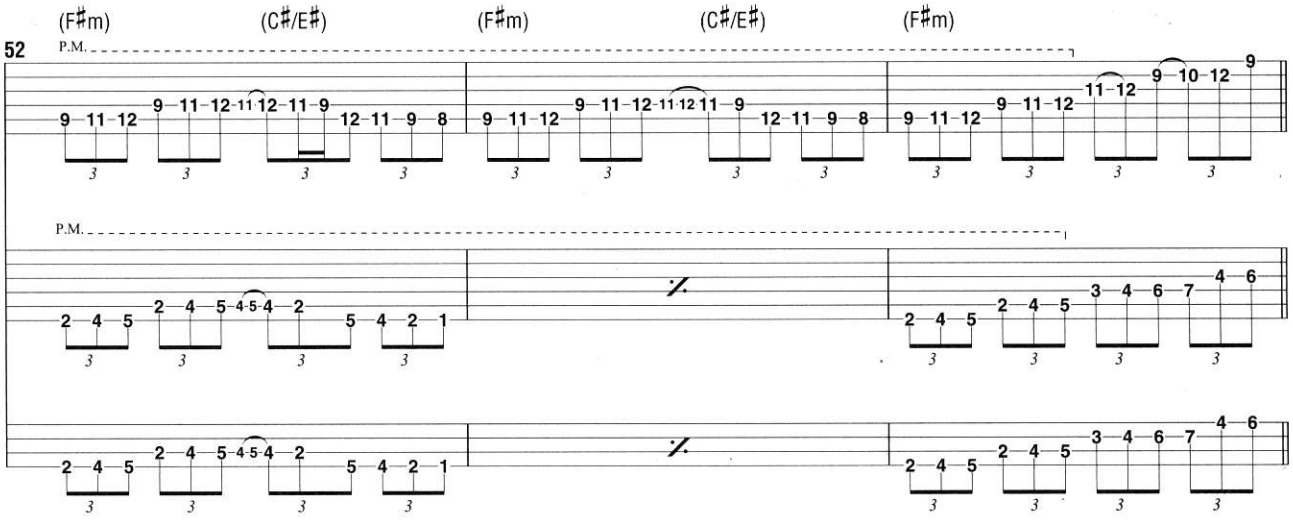
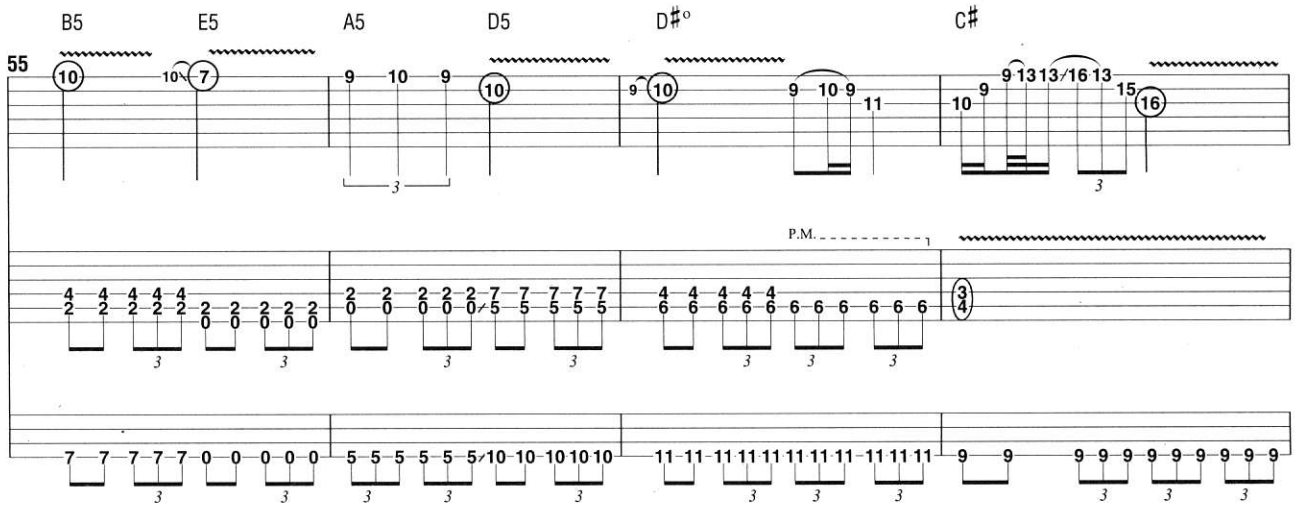
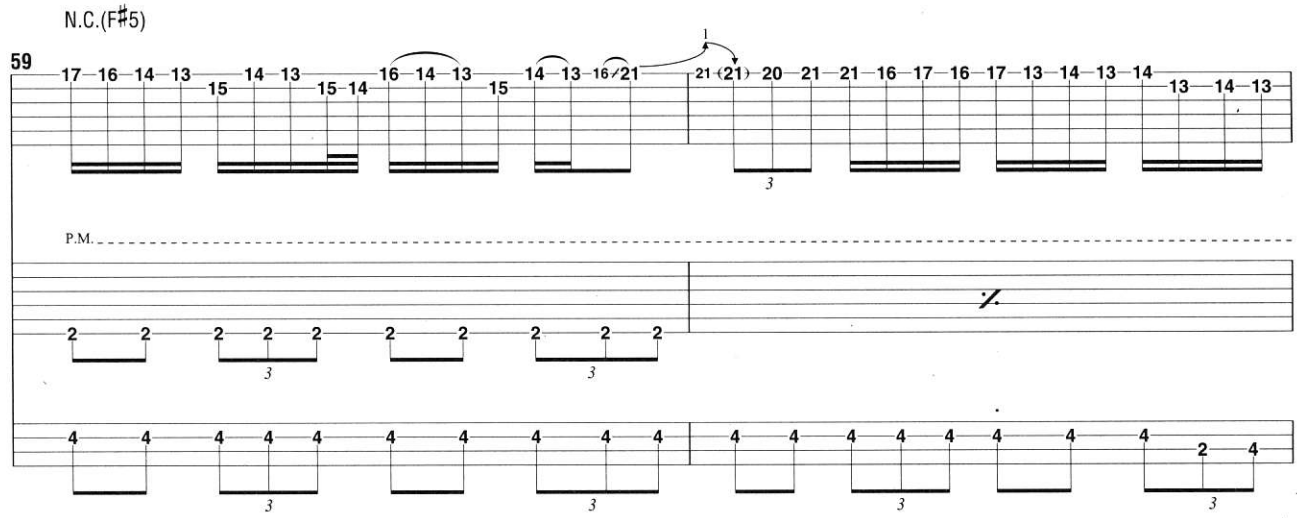
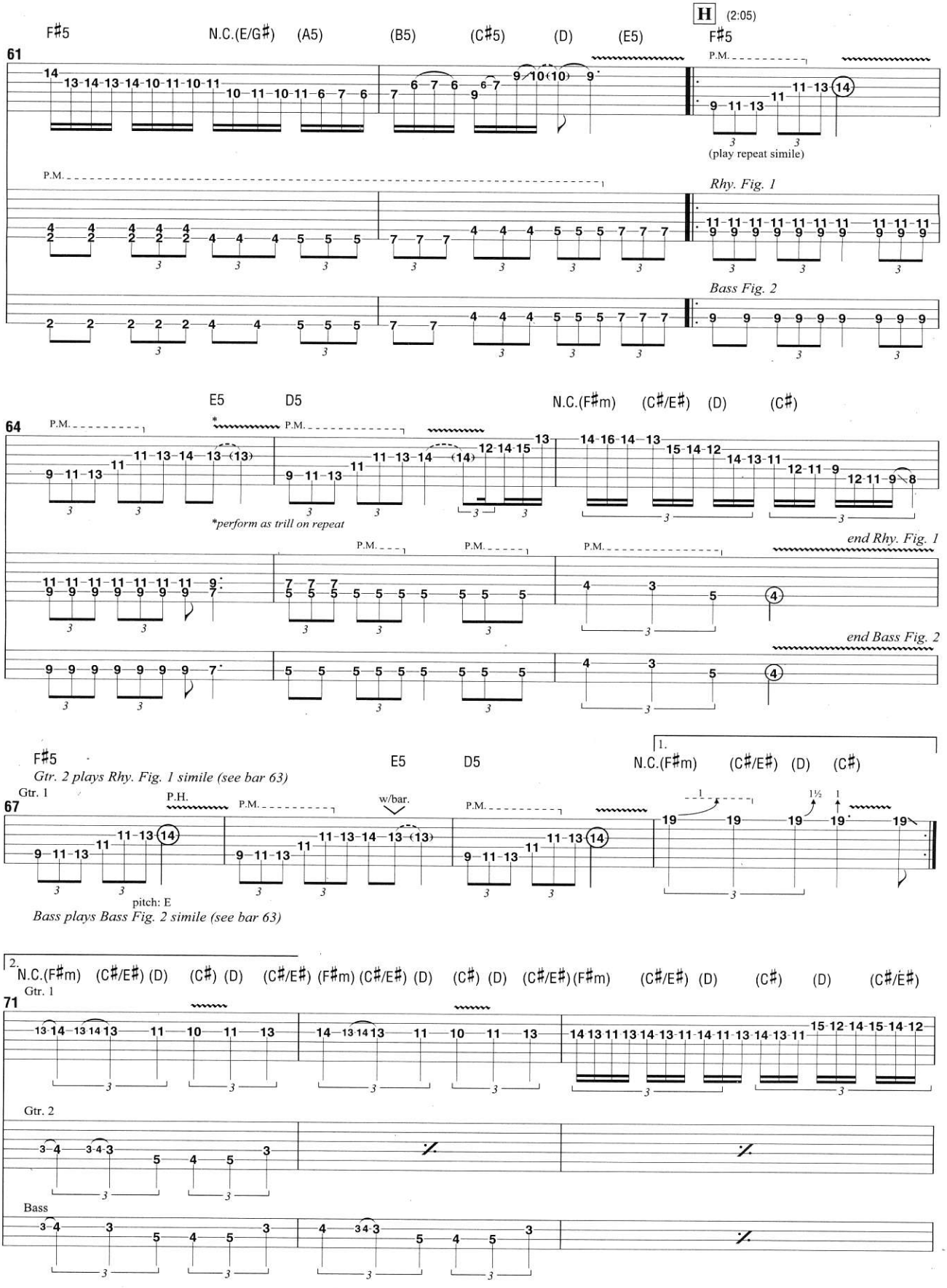
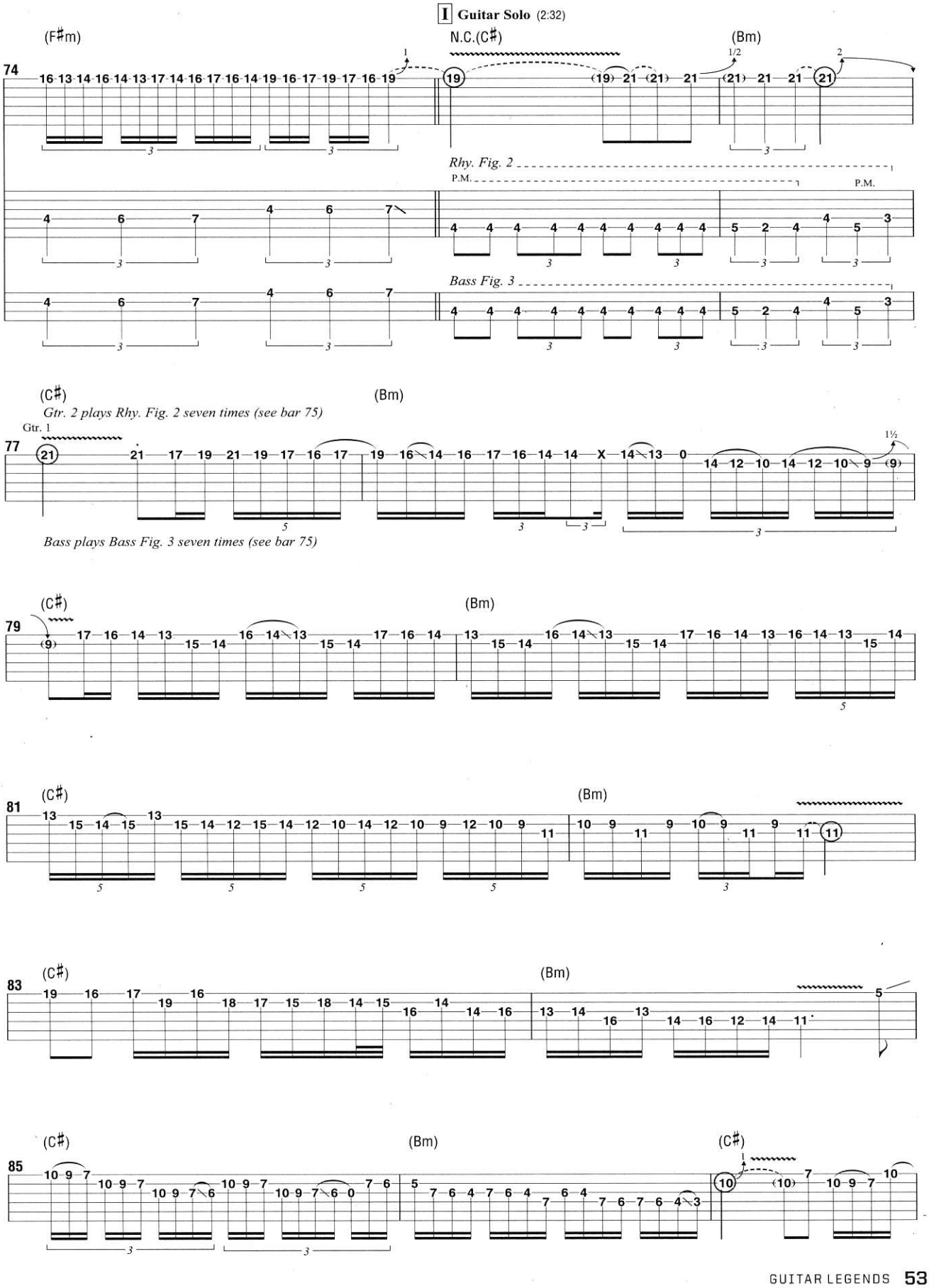


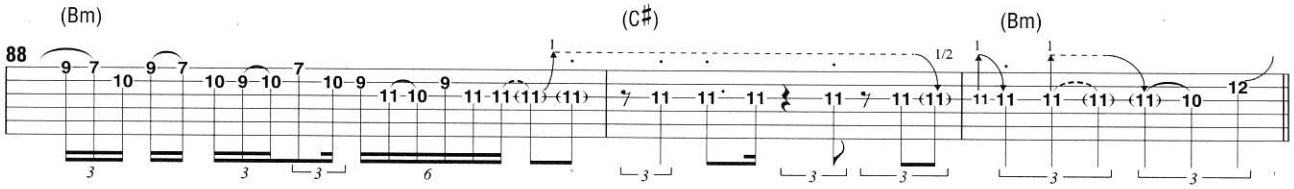
G (1:53)



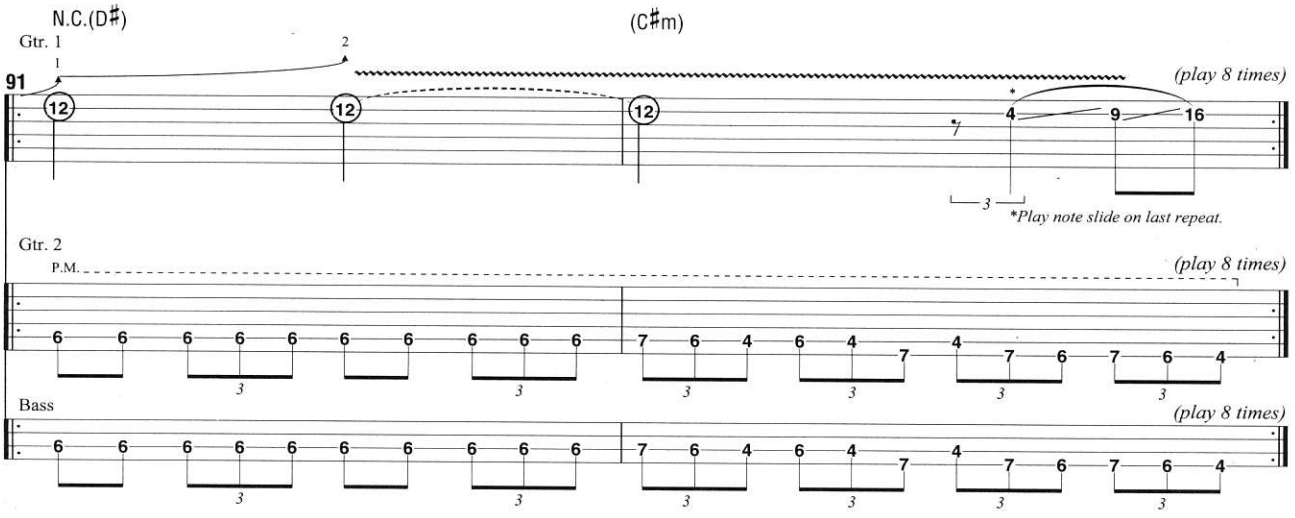



H (2:05)
F♯5 N.C.(E/G♯) (A5) (B5) (C♯5) (D) (E5) F♯5
61
P.M.
(play repeat simile)
Rhy. Fig. 1
Bass Fig. 2
E5 D5 N.C.(F♯m) (C♯/E♯) (D) (C♯)
64
*perform as trill on repeat
end Rhy. Fig. 1
end Bass Fig. 2
F♯5 E5 D5 1. N.C.(F♯m) (C♯/E♯) (D) (C♯)
Gtr. 1 plays Rhy. Fig. 1 simile (see bar 63)
Gtr. 1
67
P.H.
w/bar.
pitch: E
Bass plays Bass Fig. 2 simile (see bar 63)
2. N.C.(F♯m) (C♯/E♯) (D) (C♯) (D) (C♯/E♯) (F♯m) (C♯/E♯) (D) (C♯) (D) (C♯/E♯) (F♯m) (C♯/E♯) (D) (C♯) (D) (C♯/E♯)
Gtr. 1
71
Gtr. 2
Bass

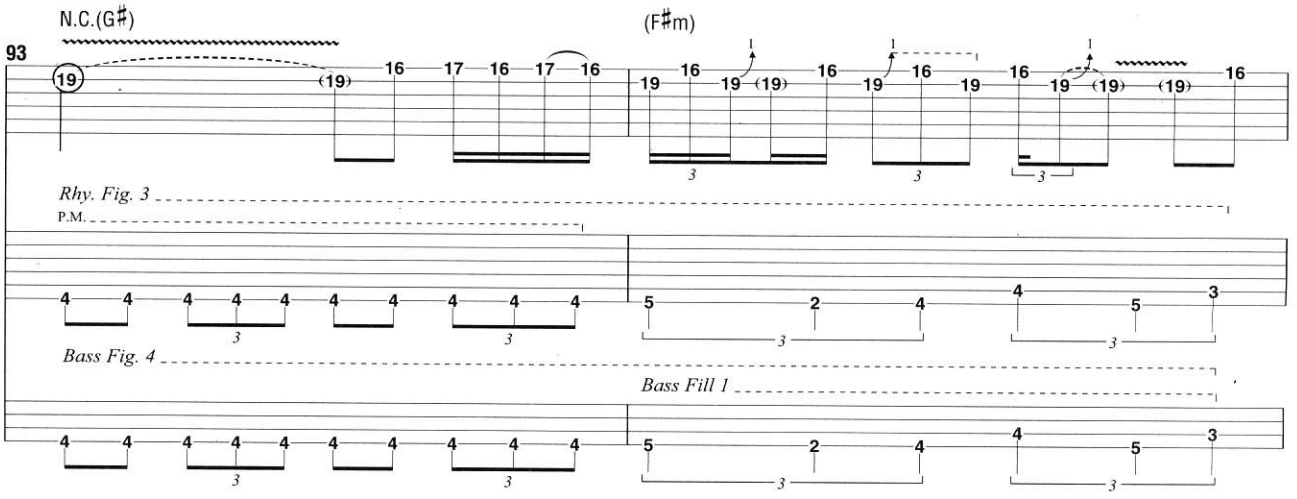

I Guitar Solo (2:32)
(F♯m)
N.C.(C♯)
(Bm)
74
Rhy. Fig. 2
P.M.
P.M.
Bass Fig. 3
(C♯)
(Bm)
Gtr. 1
77
Gtr. 2 plays Rhy. Fig. 2 seven times (see bar 75)
Bass plays Bass Fig. 3 seven times (see bar 75)
(C♯)
(Bm)
79
(C♯)
(Bm)
81
(C♯)
(Bm)
83
(C♯)
(Bm)
(C♯)
85

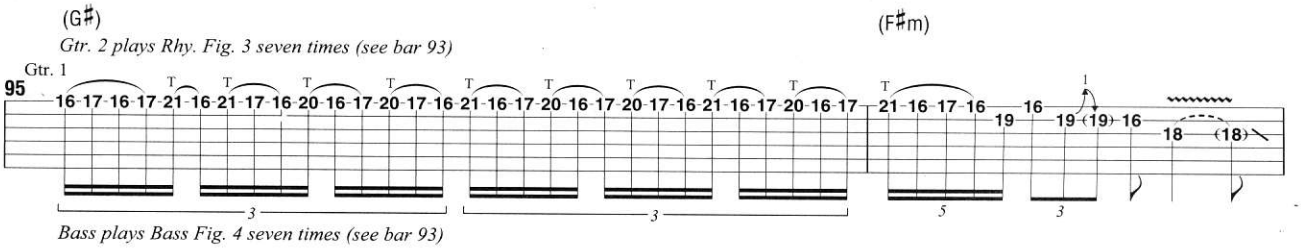


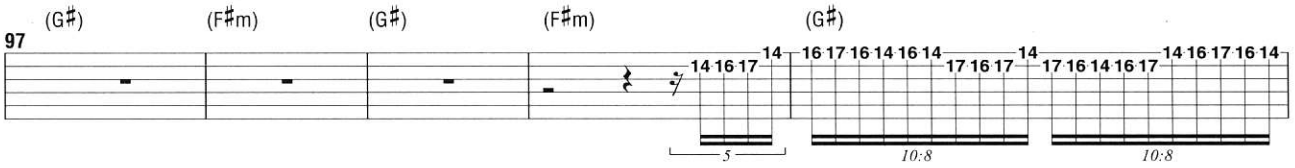
J **Keyboard Solo** (2:55)

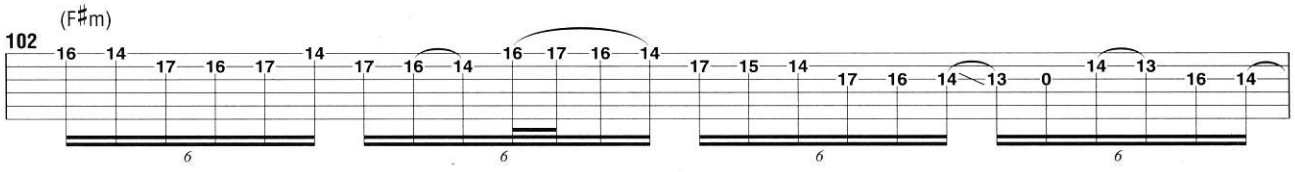


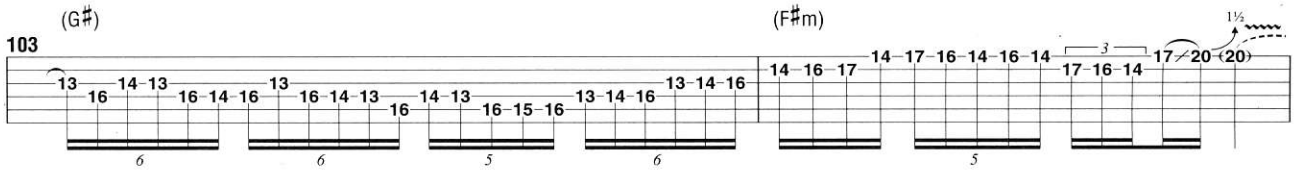
K **"Trading Fours"** (3:17)

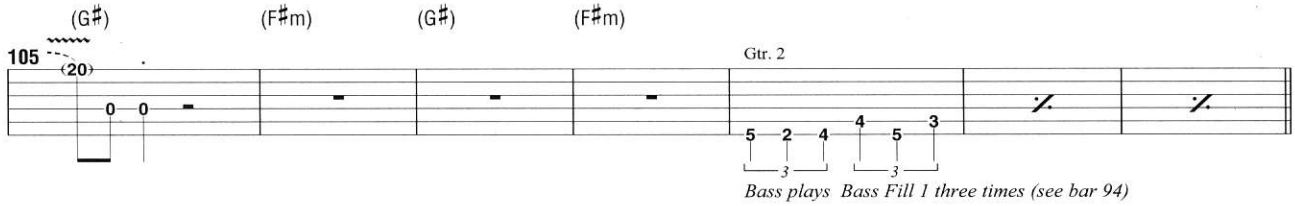




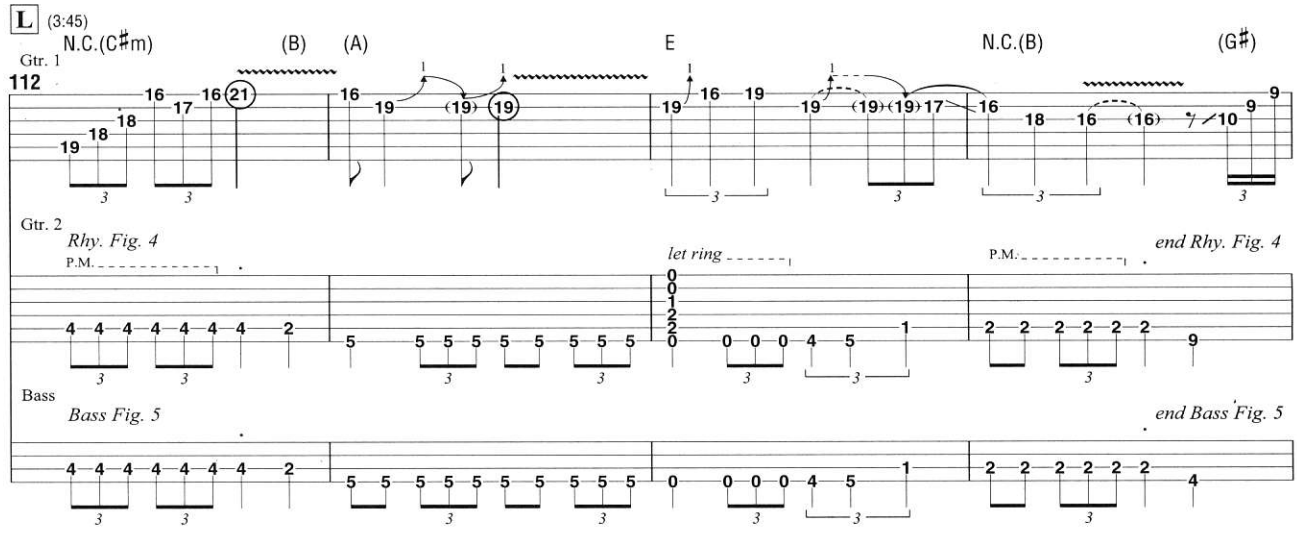


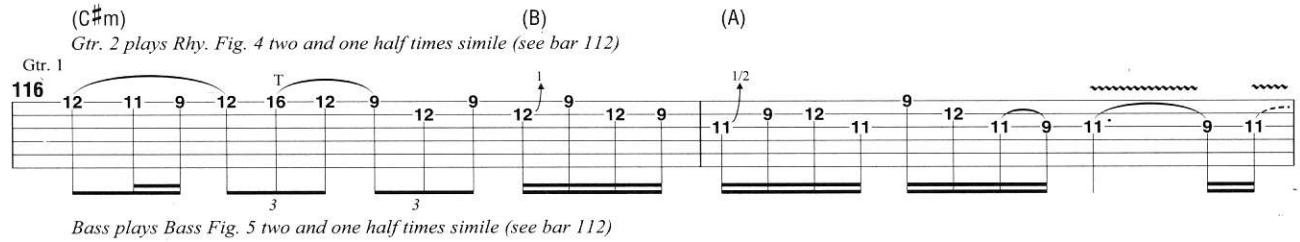






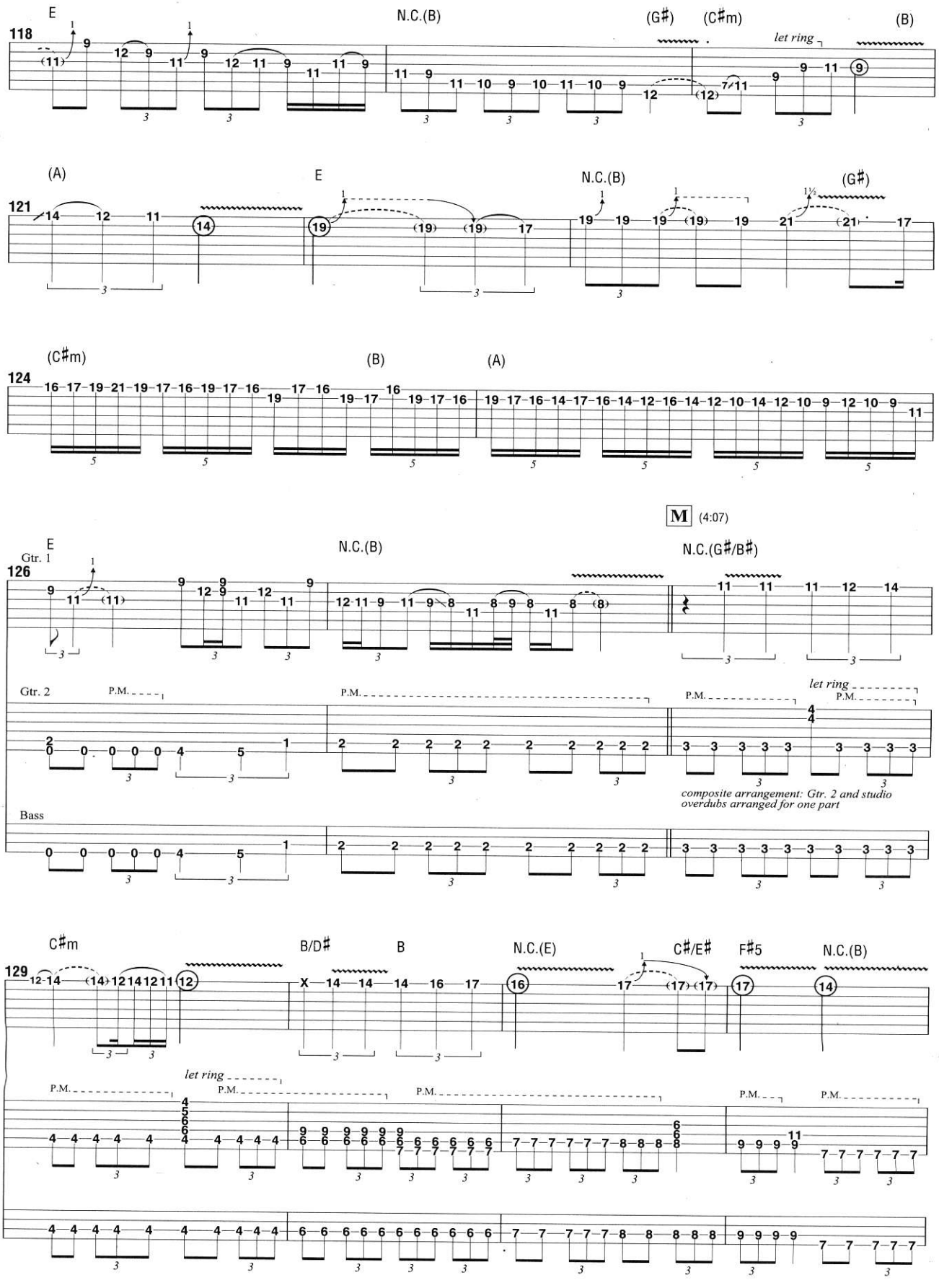
Bass plays Bass Fill 1 three times (see bar 94)

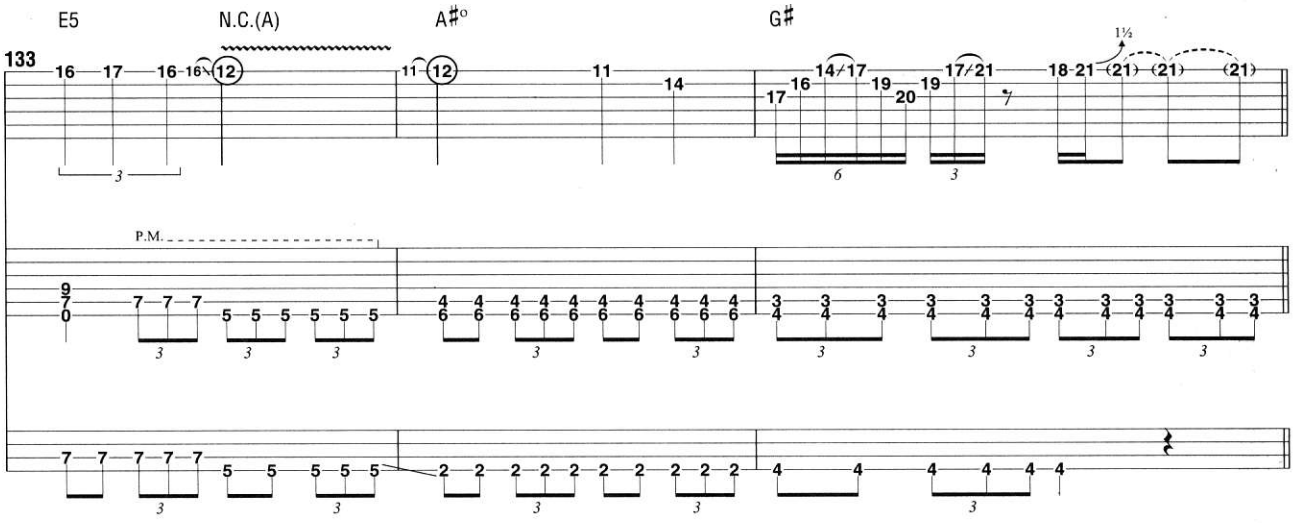


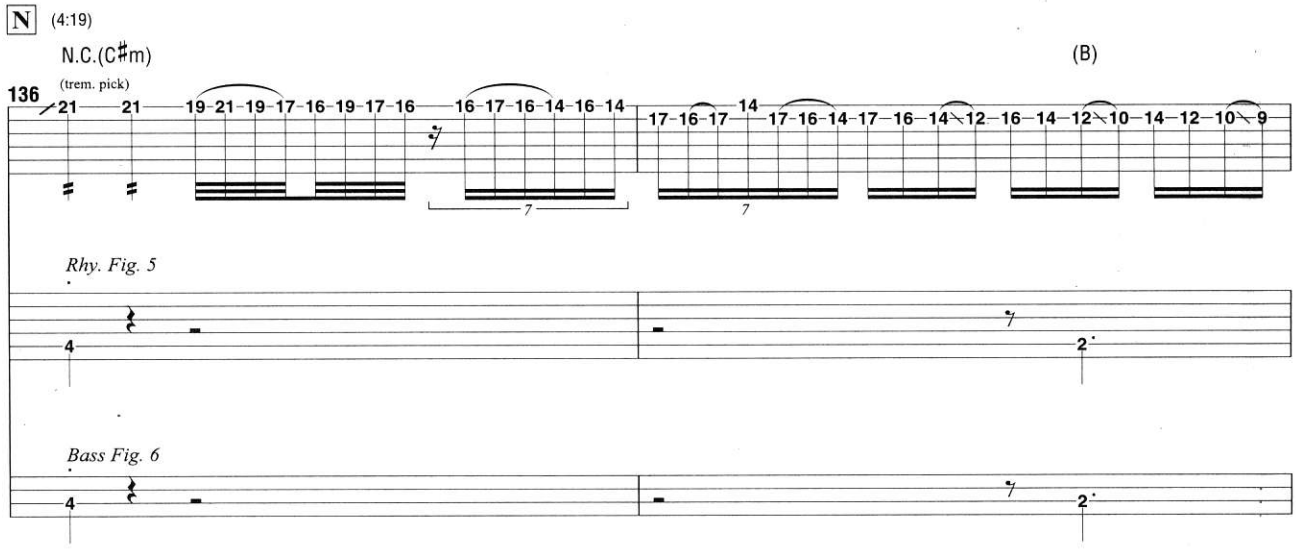


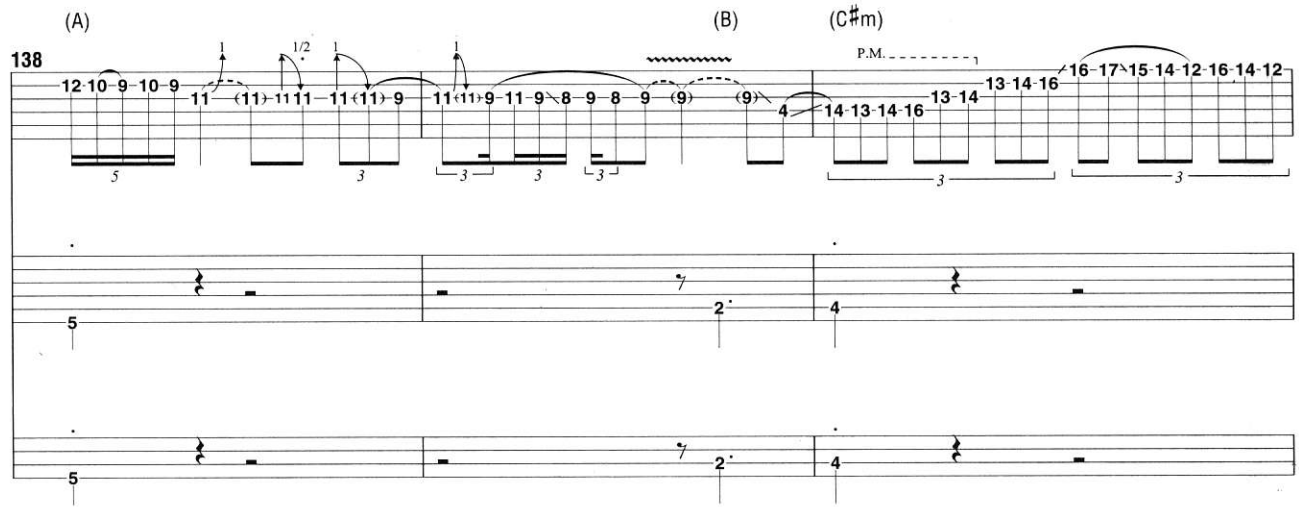
Gtr. 2 plays Rhy. Fig. 4 two and one half times simile (see bar 112)

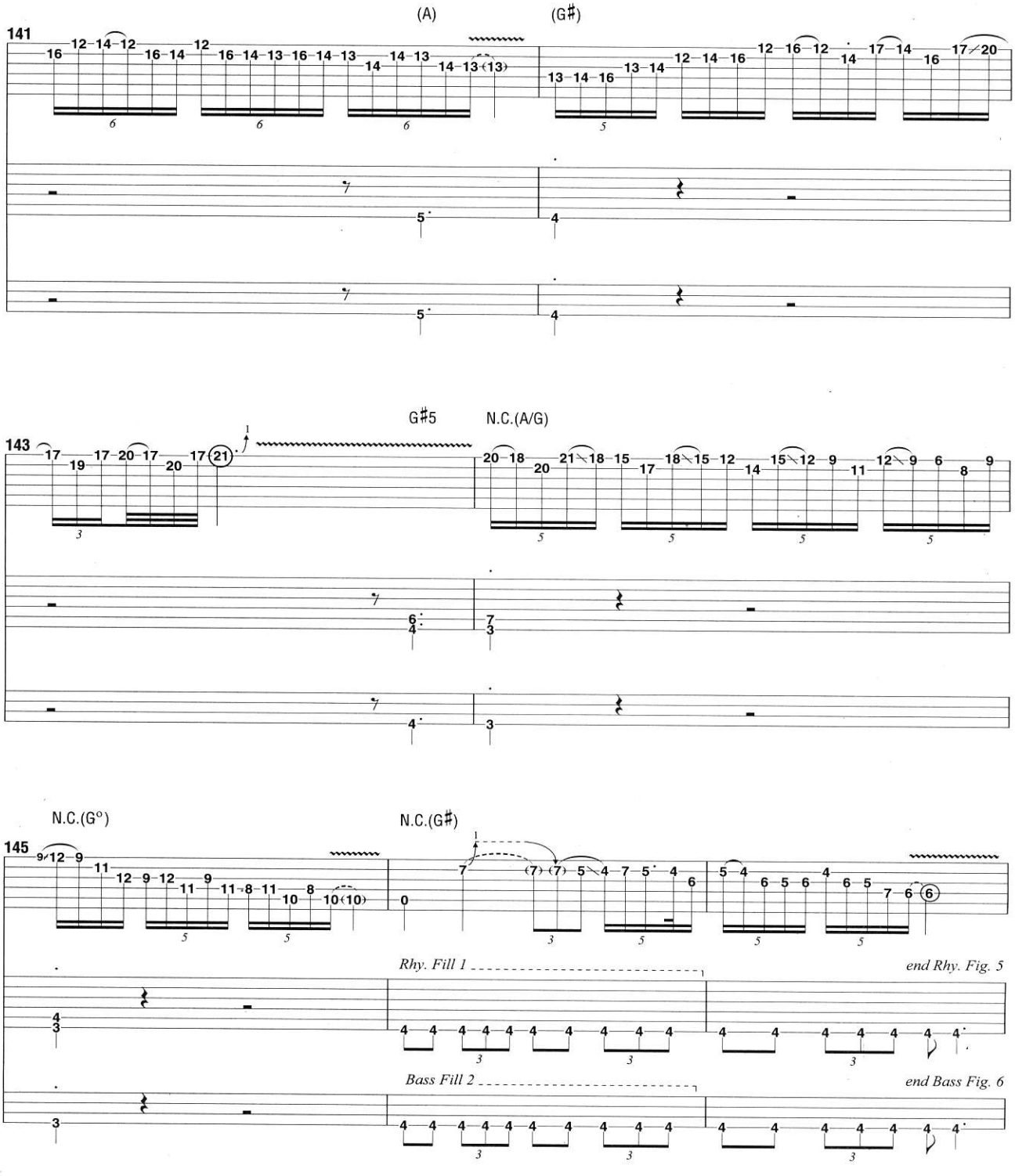
Bass plays Bass Fig. 5 two and one half times simile (see bar 112)

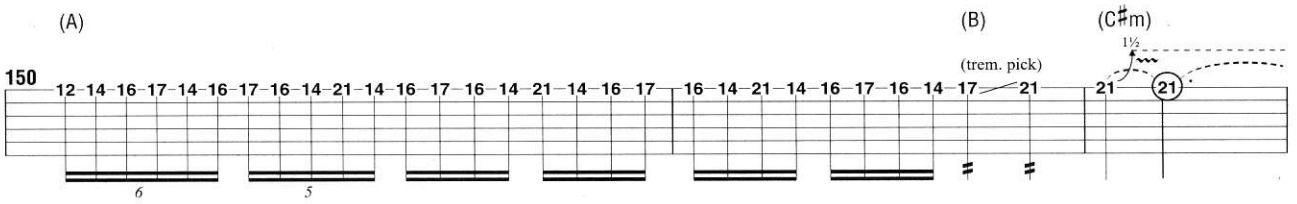

E
N.C.(B)
(G♯)
(C♯m)
(B)
let ring
118
(A)
E
N.C.(B)
(G♯)
121
(C♯m)
(B)
(A)
124
M (4:07)
E
N.C.(B)
N.C.(G♯/B♯)
Gtr. 1
126
Gtr. 2
P.M.
let ring
composite arrangement: Gtr. 2 and studio overdubs arranged for one part
Bass
C♯m
B/D♯
B
N.C.(E)
C♯/E♯
F♯5
N.C.(B)
129
let ring

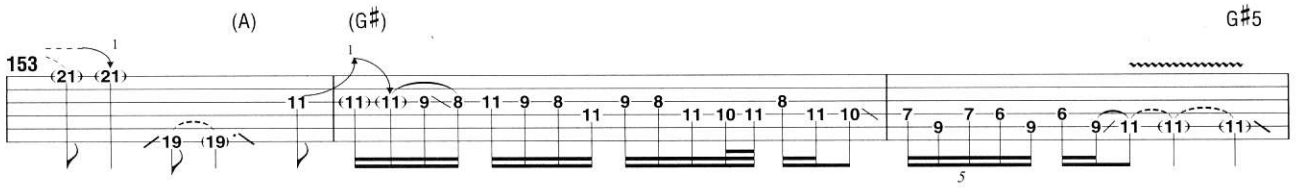

E5
N.C.(A)
A♯°
G♯
133
P.M.

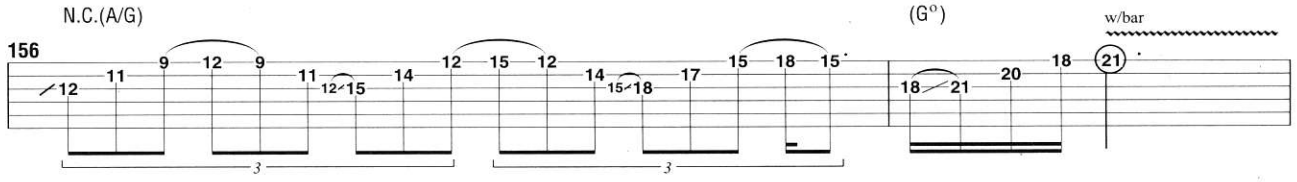

N (4:19)
N.C.(C♯m)
(trem. pick)
136
(B)
Rhy. Fig. 5
Bass Fig. 6

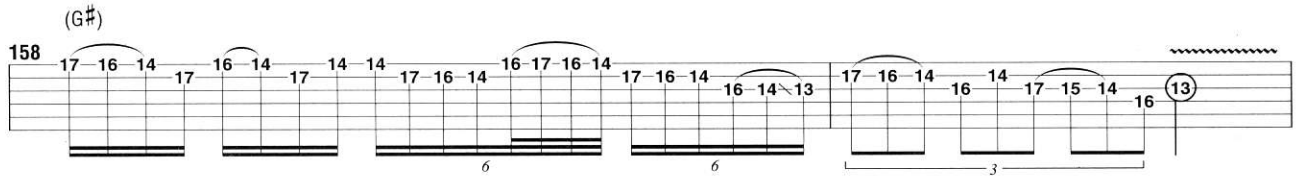

(A)
(B)
(C♯m)
138
P.M.

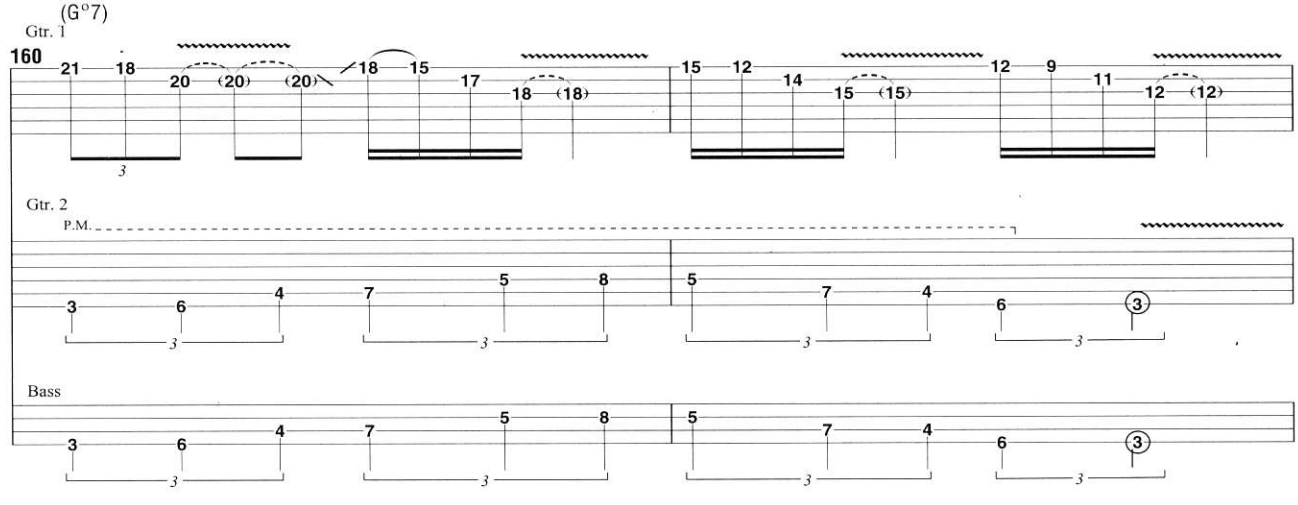

(A)
(G♯)
141
G♯5
N.C.(A/G)
143
N.C.(G°)
N.C.(G♯)
145
Rhy. Fill 1
end Rhy. Fig. 5
Bass Fill 2
end Bass Fig. 6
(C♯m)
Gtr. 2 plays Rhy. Fig. 5 (see bar 136)
(B)
Gtr. 1
148
P.M.
Bass plays Bass Fig. 6 (see bar 136)





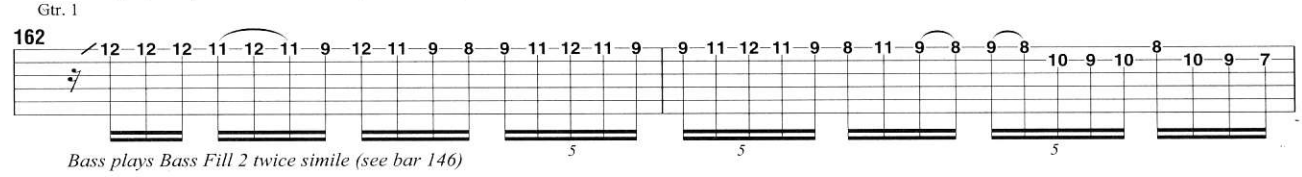




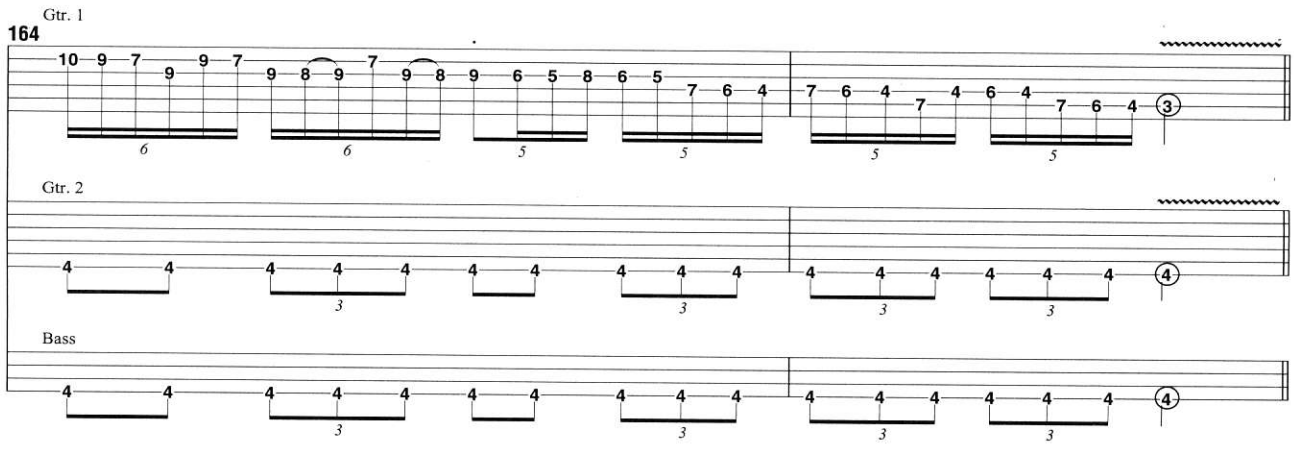


(G♯)

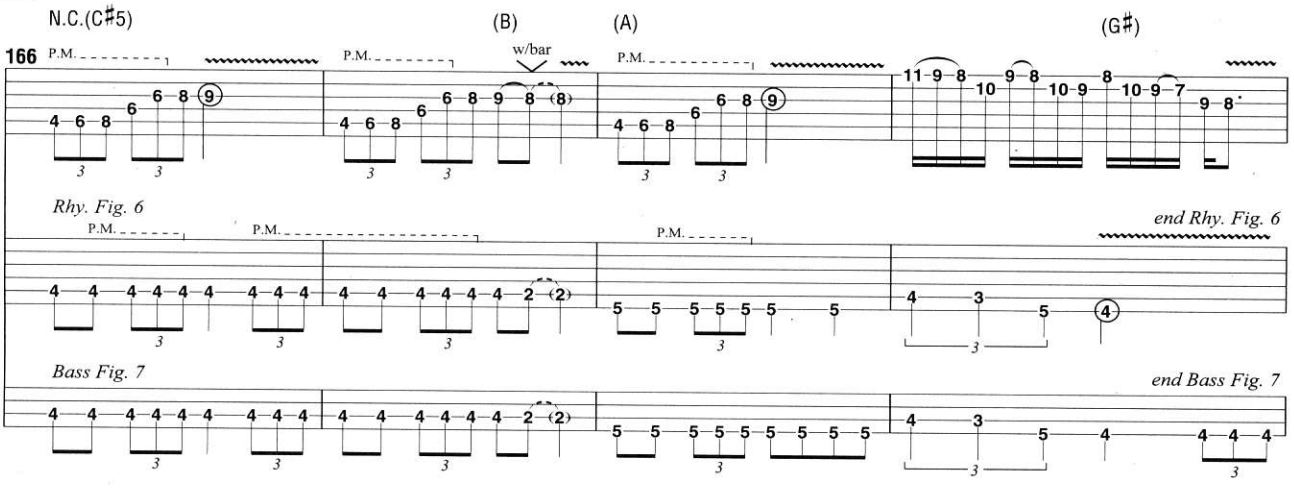
Gtr. 2 plays Rhy. Fill 2 twice simile (see bar 146)

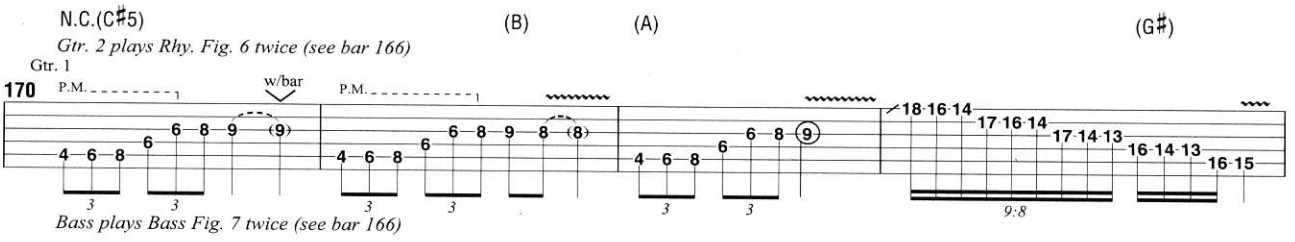


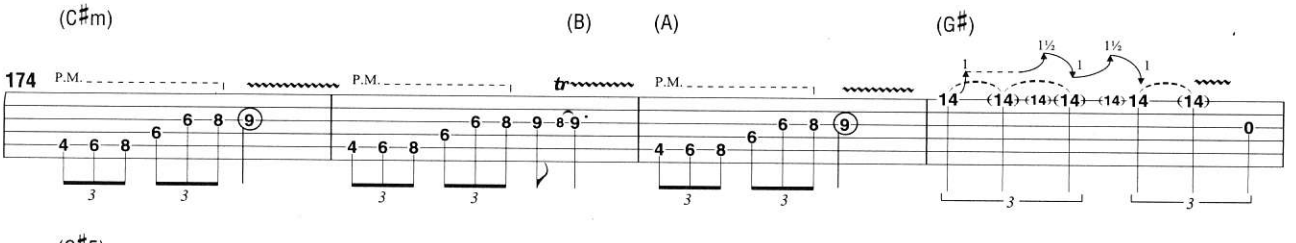
Bass plays Bass Fill 2 twice simile (see bar 146)

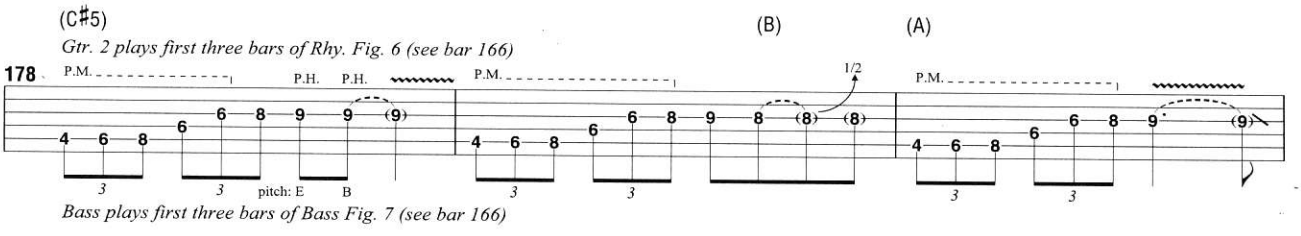

Gtr. 1
164
Gtr. 2
Bass

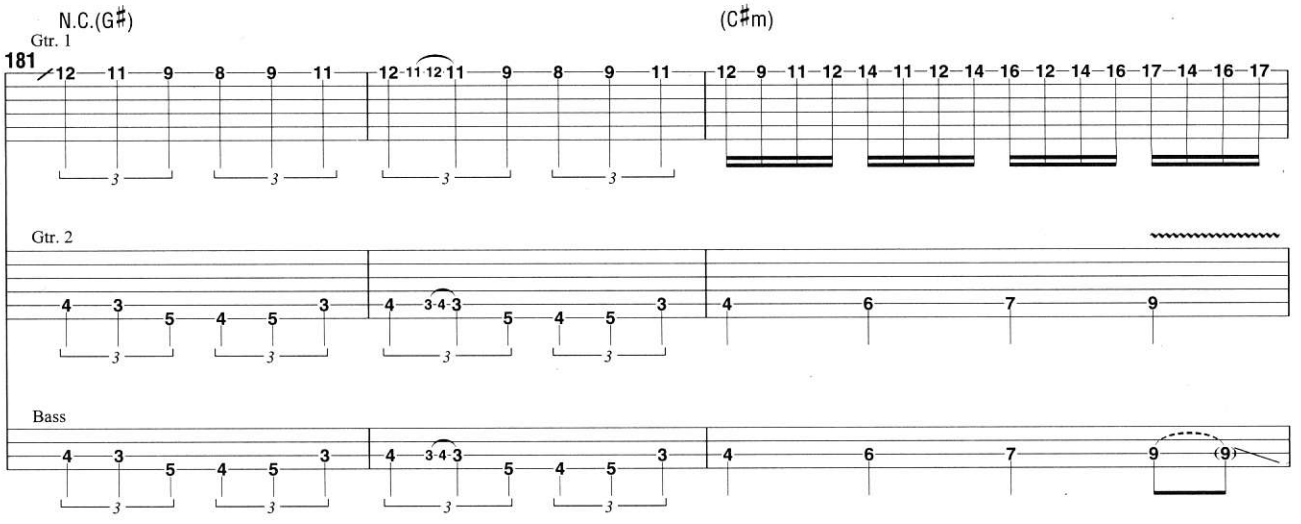
O (5:02)

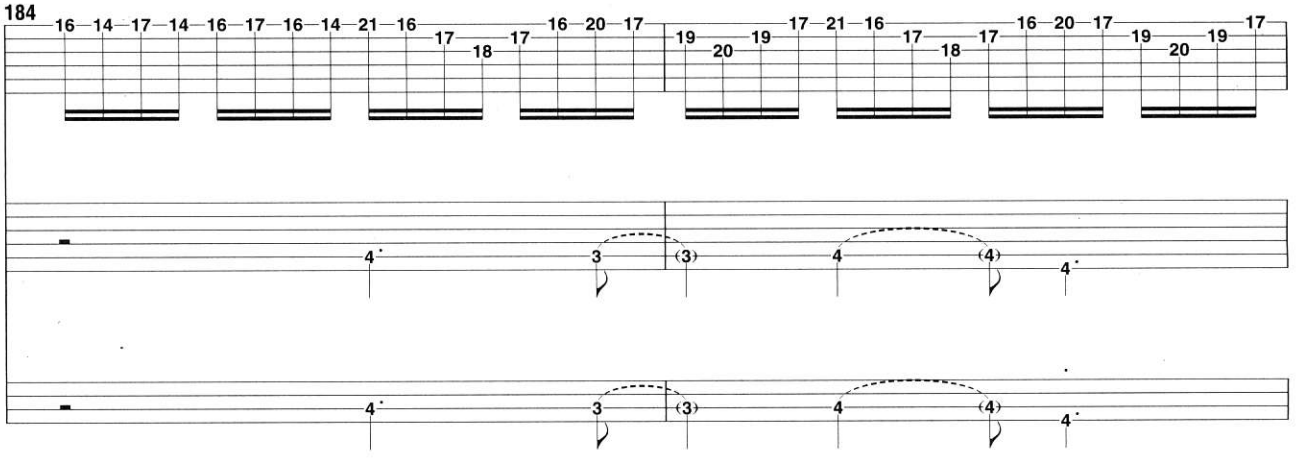

N.C.(C♯5)
(B)
(A)
(G♯)
166
P.M.
w/bar
Rhy. Fig. 6
end Rhy. Fig. 6
Bass Fig. 7
end Bass Fig. 7

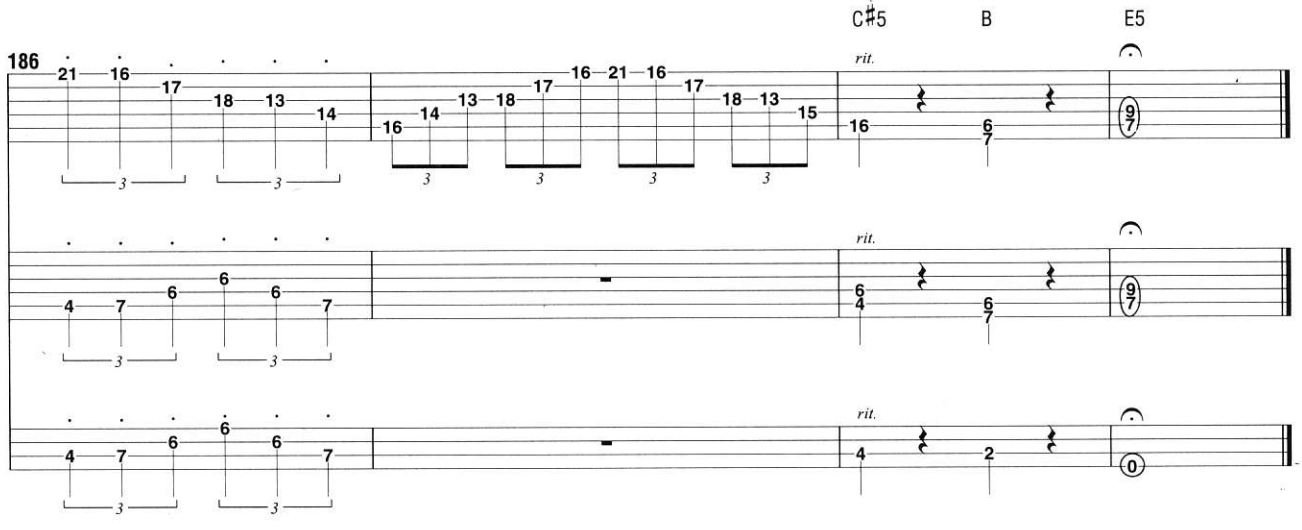

N.C.(C♯5)
(B)
(A)
(G♯)
Gtr. 2 plays Rhy. Fig. 6 twice (see bar 166)
Gtr. 1
170
P.M.
w/bar
Bass plays Bass Fig. 7 twice (see bar 166)


(C♯m)
(B)
(A)
(G♯)
174
P.M.
tr
1½


(C♯5)
(B)
(A)
Gtr. 2 plays first three bars of Rhy. Fig. 6 (see bar 166)
178
P.M.
P.H.
pitch: E
B
1/2
Bass plays first three bars of Bass Fig. 7 (see bar 166)


N.C.(G♯)
(C♯m)
Gtr. 1
181
Gtr. 2
Bass


184


C♯5
B
E5
186
rit.
rit.
rit.

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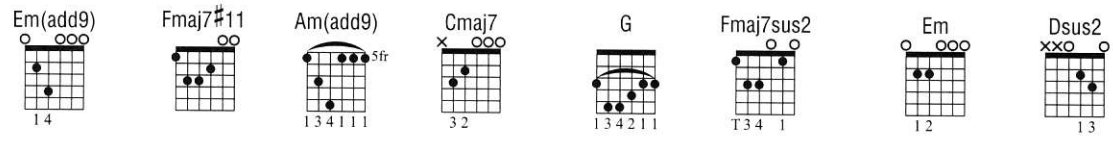
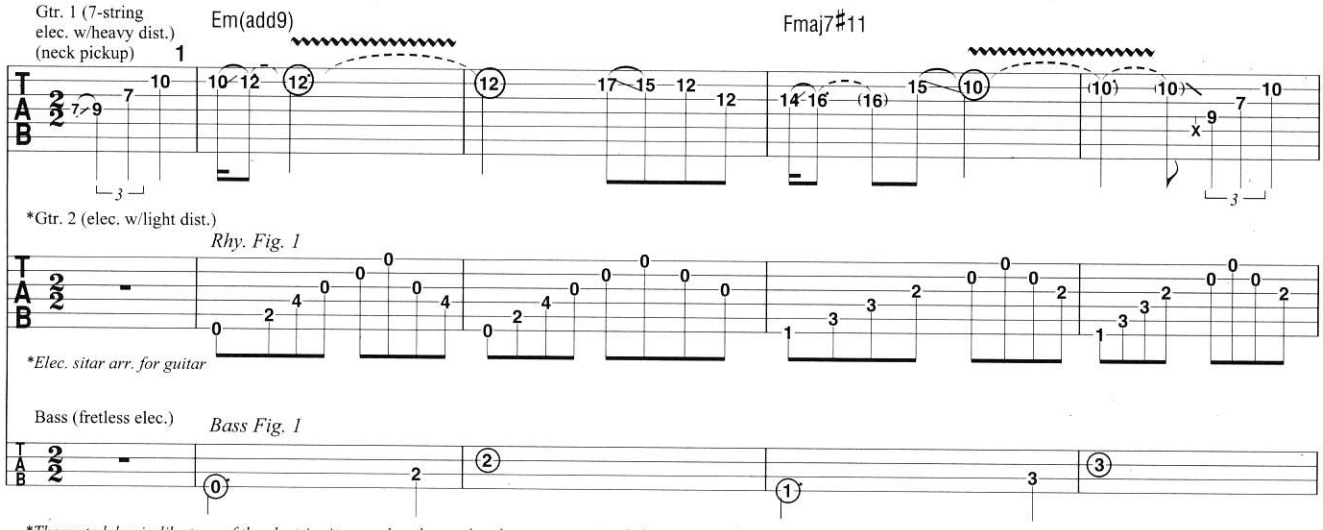
"FOR THE LOVE OF GOD" STEVE VAI

As heard on **PASSION AND WARFARE** (EPIC)
Music by **Steve Vai** ✶ *Transcribed by* **Dave Whitehill and Jeff Perrin**

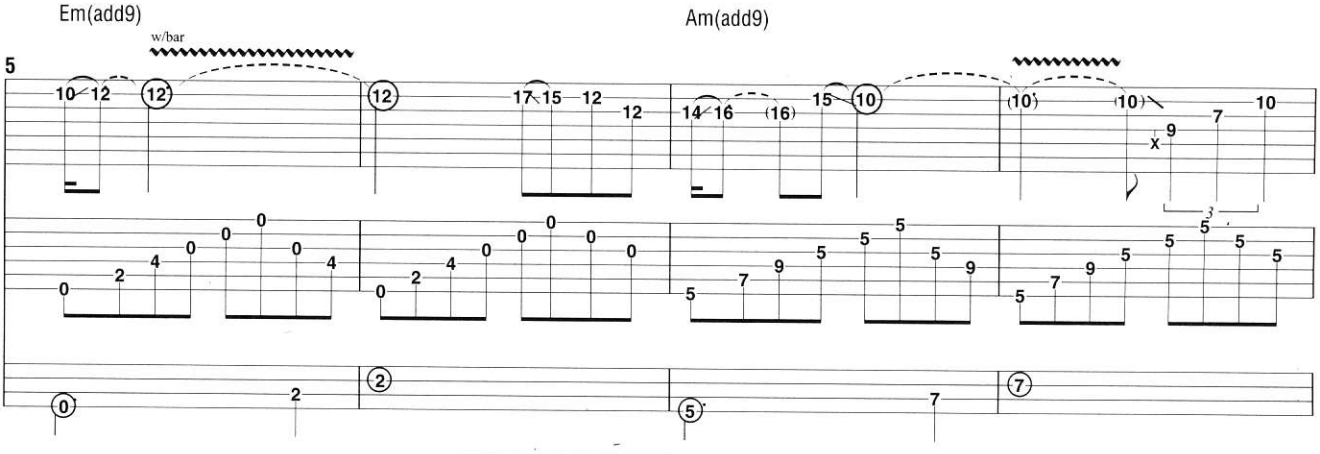


A (0:01)

Moderately, w/half-time feel ♩ = 100



**The muted, banjo-like tone of the electric sitar can best be emulated on a conventional electric guitar by consistently palm muting the strings with the pick hand.*



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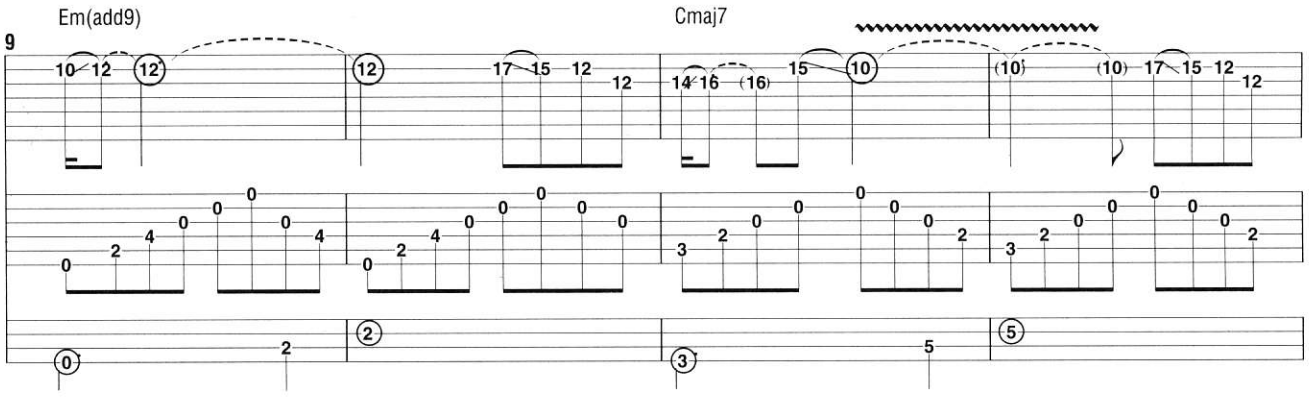
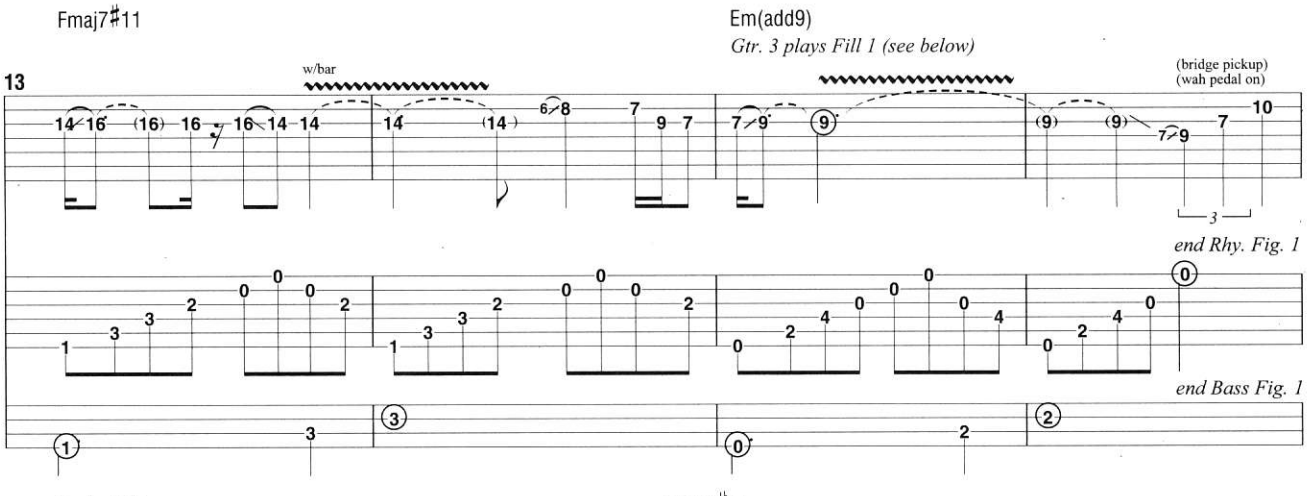
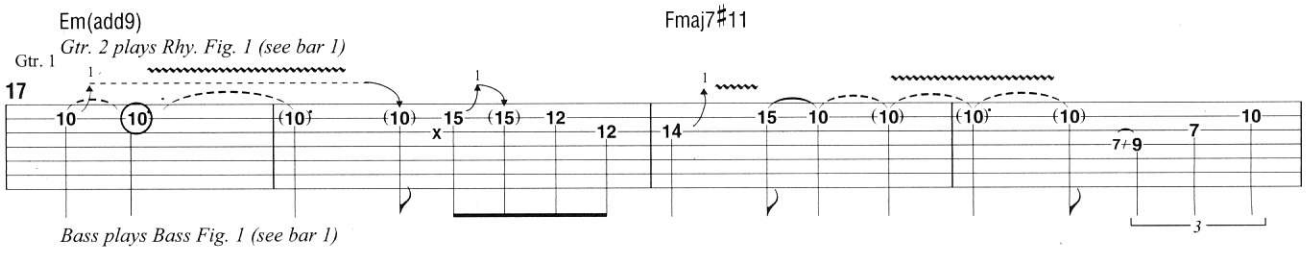
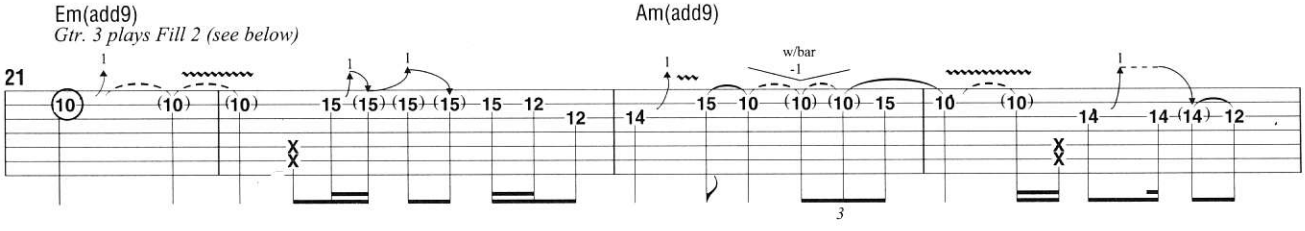
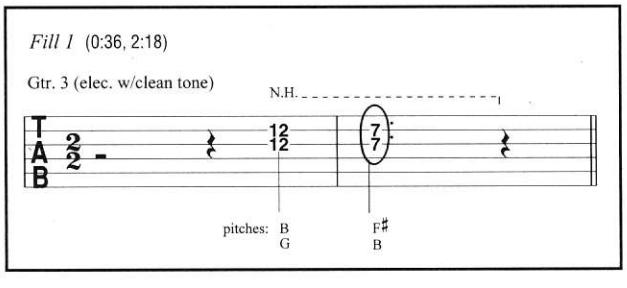
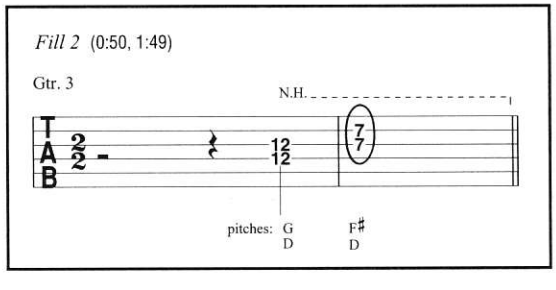

Em(add9)
Cmaj7
9

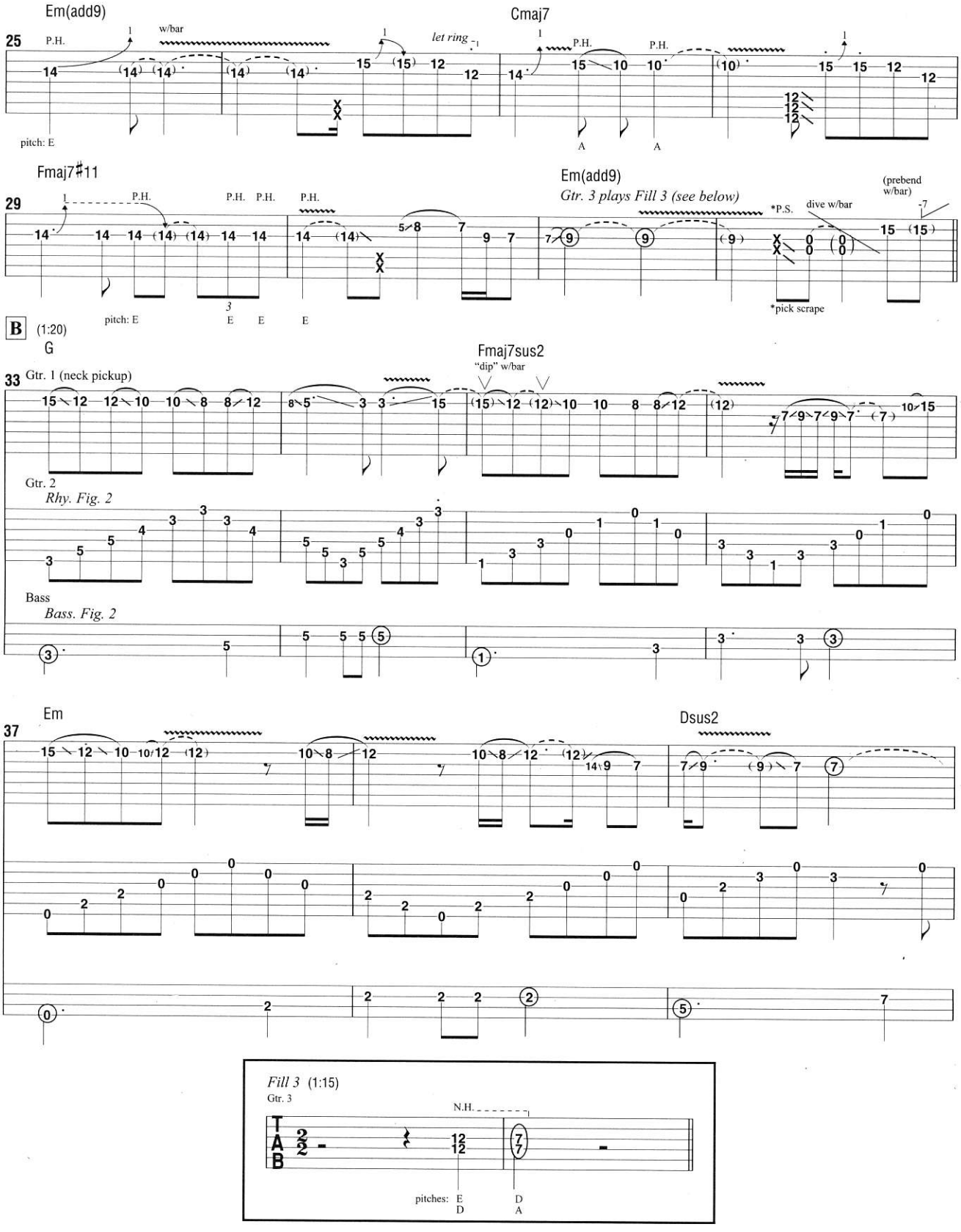

Fmaj7♯11
Em(add9)
Gtr. 3 plays Fill 1 (see below)
13
w/bar
(bridge pickup)
(wah pedal on)
end Rhy. Fig. 1
end Bass Fig. 1

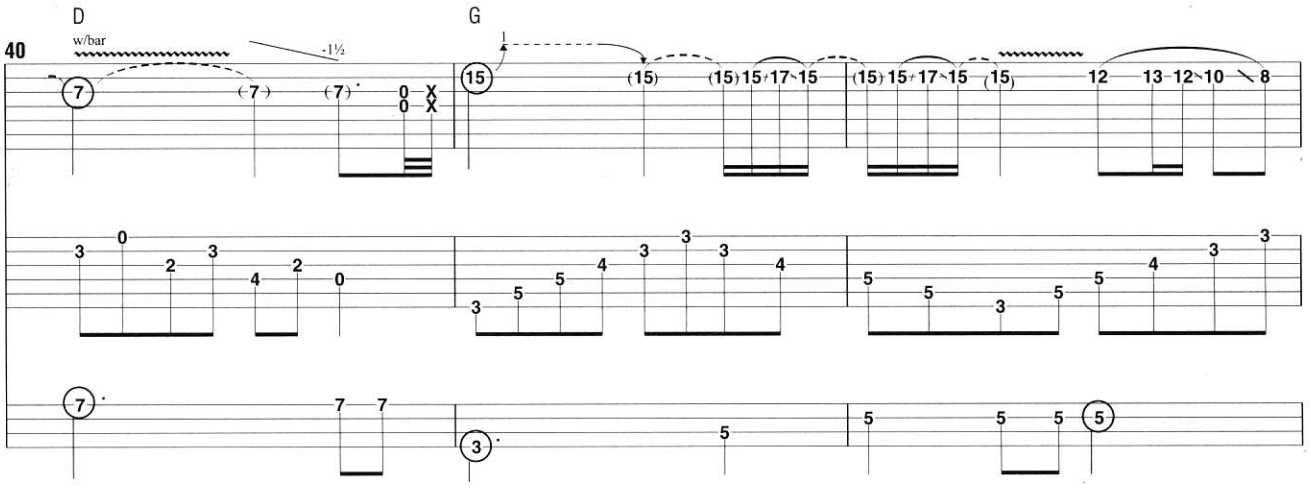

Em(add9)
Gtr. 2 plays Rhy. Fig. 1 (see bar 1)
Fmaj7♯11
Gtr. 1
17
Bass plays Bass Fig. 1 (see bar 1)

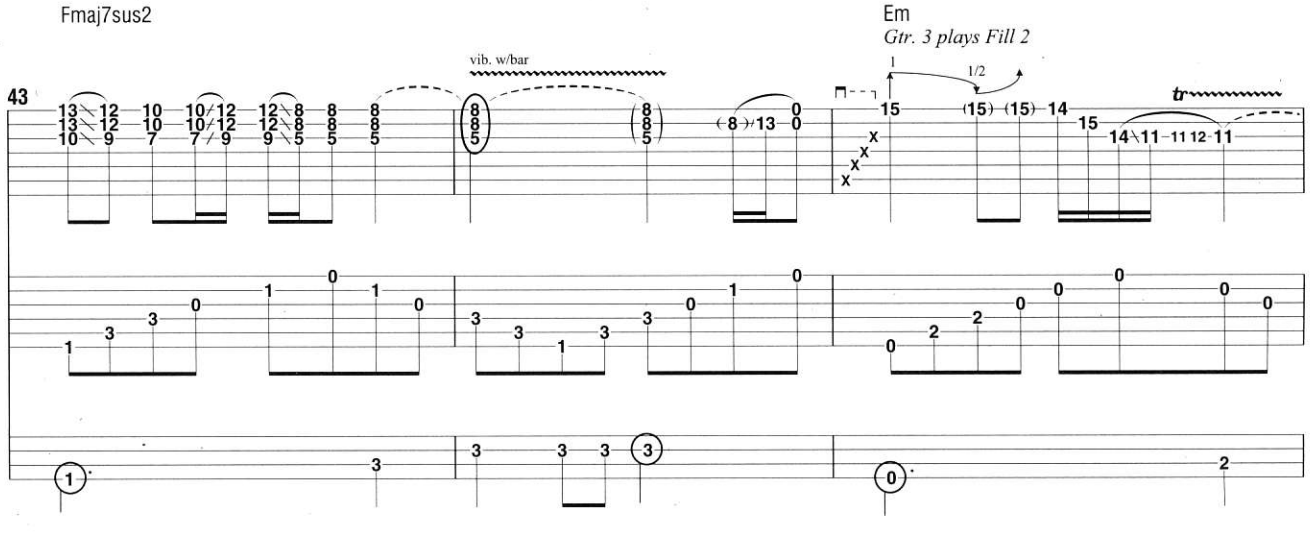

Em(add9)
Gtr. 3 plays Fill 2 (see below)
Am(add9)
w/bar
21

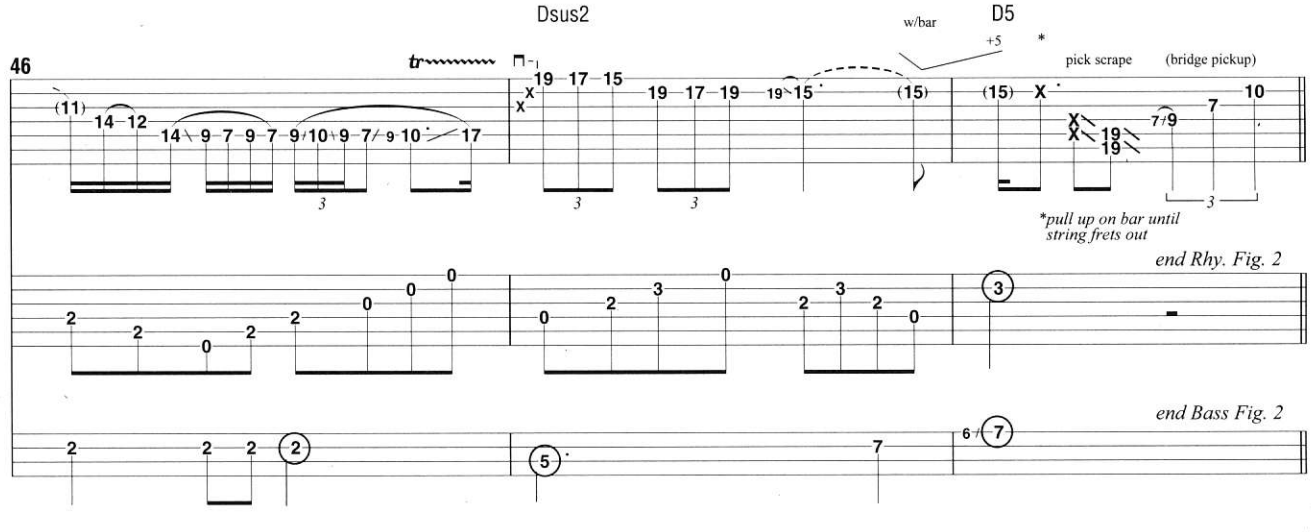

Fill 1 (0:36, 2:18)
Gtr. 3 (elec. w/clean tone)
N.H.
pitches: B G
F♯ B

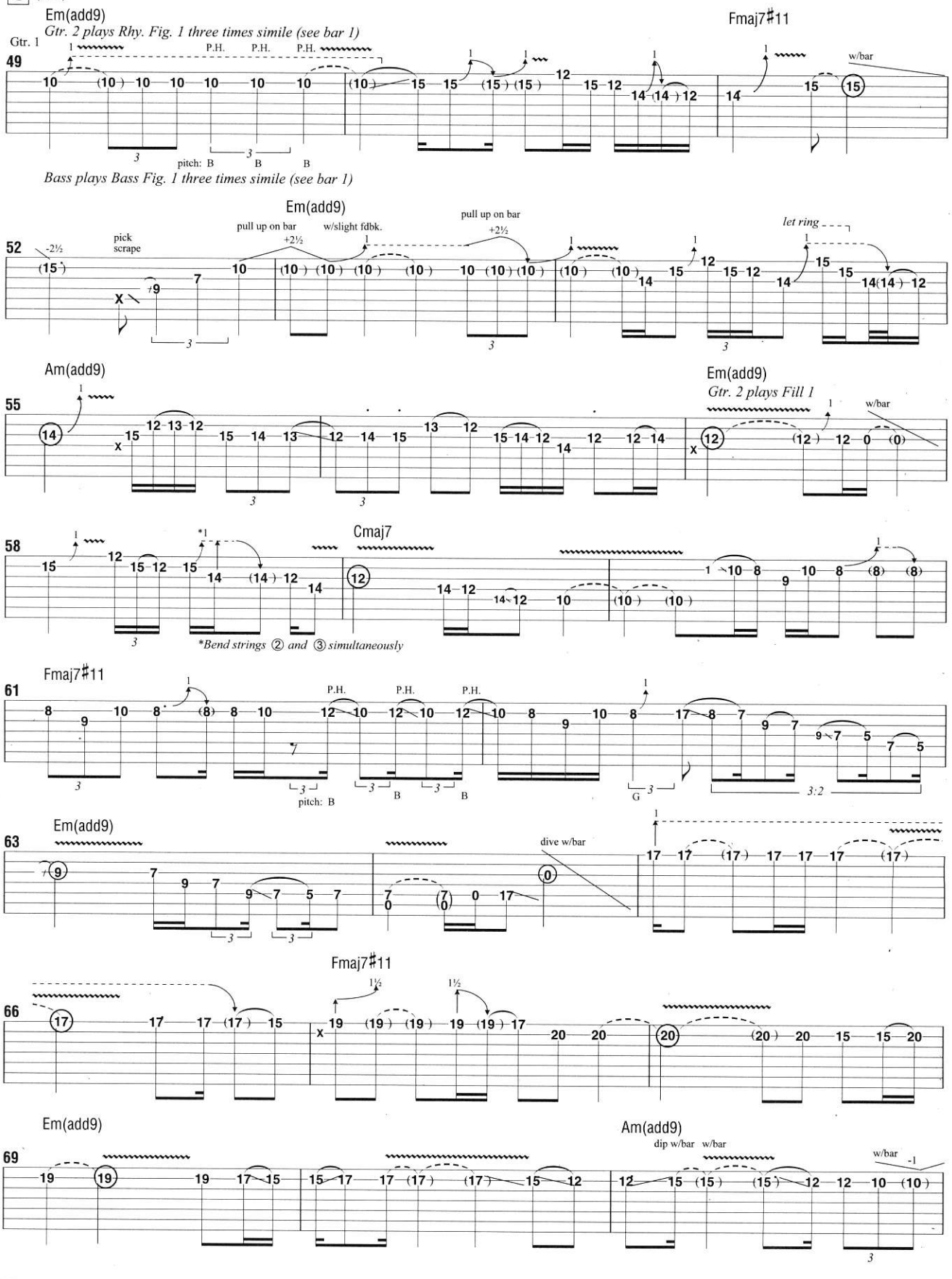

Fill 2 (0:50, 1:49)
Gtr. 3
N.H.
pitches: G D
F♯ D

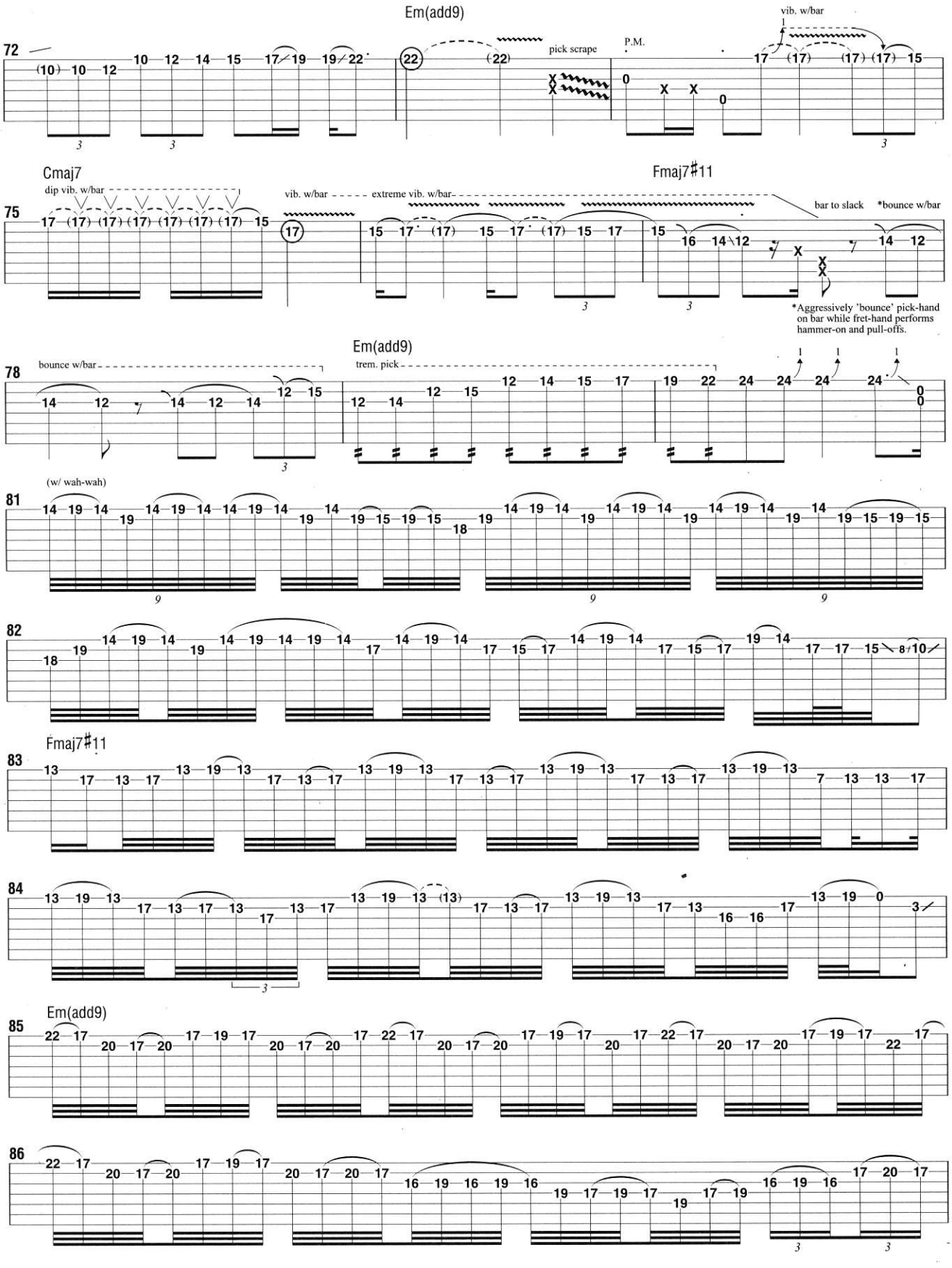

Em(add9)
Cmaj7
25
P.H.
w/bar
let ring
pitch: E
Fmaj7♯11
Em(add9)
Gtr. 3 plays Fill 3 (see below)
29
P.H.
P.H. P.H.
P.H.
*P.S.
dive w/bar
(prebend w/bar)
pitch: E
E E E
*pick scrape
B (1:20)
G
Fmaj7sus2
"dip" w/bar
33
Gtr. 1 (neck pickup)
Gtr. 2
Rhy. Fig. 2
Bass
Bass. Fig. 2
Em
Dsus2
37
Fill 3 (1:15)
Gtr. 3
N.H.
pitches: E D D A

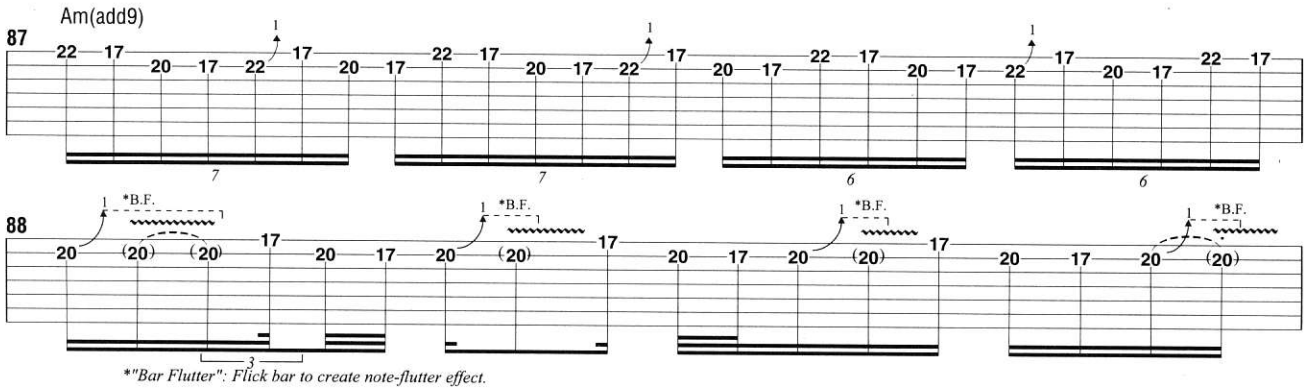

D
G
40
w/bar
-1½
1

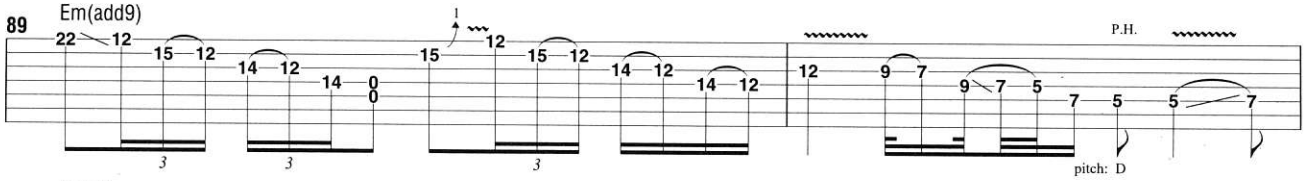

Fmaj7sus2
Em
Gtr. 3 plays Fill 2
43
vib. w/bar
1
1/2
tr

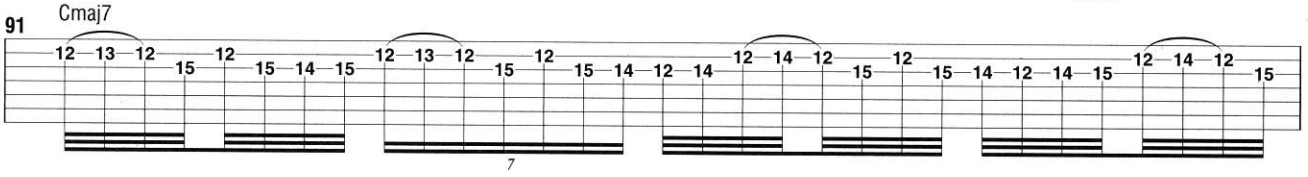

Dsus2
D5
w/bar
+5
46
tr
pick scrape
(bridge pickup)
*pull up on bar until string frets out
end Rhy. Fig. 2
end Bass Fig. 2

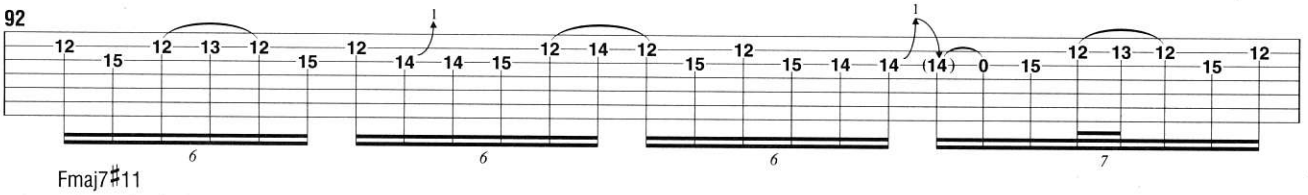

C (1:59)
Em(add9)
Gtr. 1
Gtr. 2 plays Rhy. Fig. 1 three times simile (see bar 1)
Fmaj7♯11
P.H.
P.H.
P.H.
w/bar
pitch: B
B
B
Bass plays Bass Fig. 1 three times simile (see bar 1)
Em(add9)
pull up on bar
+2½
w/slight fdbk.
pull up on bar
+2½
let ring
pick
scrape
-2½
Am(add9)
Em(add9)
Gtr. 2 plays Fill 1
w/bar
Cmaj7
*Bend strings ② and ③ simultaneously
Fmaj7♯11
P.H.
P.H.
P.H.
pitch: B
B
B
G
3:2
Em(add9)
dive w/bar
Fmaj7♯11
Em(add9)
Am(add9)
dip w/bar
w/bar
w/bar
-1

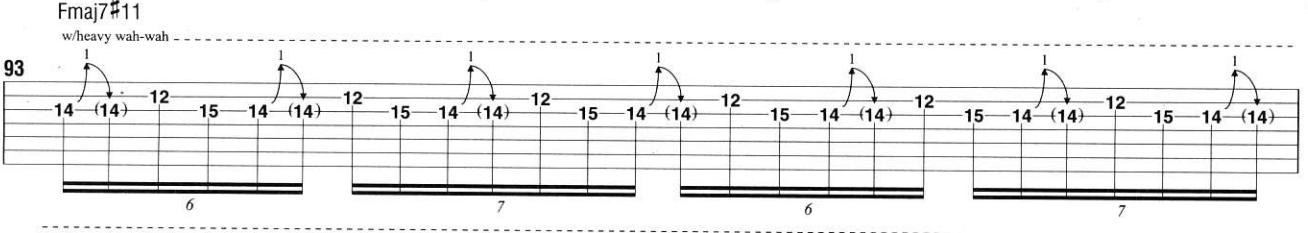

Em(add9)
vib. w/bar
pick scrape
P.M.
Cmaj7
dip vib. w/bar
vib. w/bar
extreme vib. w/bar
Fmaj7♯11
bar to slack
*bounce w/bar
*Aggressively 'bounce' pick-hand on bar while fret-hand performs hammer-on and pull-offs.
Em(add9)
bounce w/bar
trem. pick
(w/ wah-wah)
Fmaj7♯11
Em(add9)

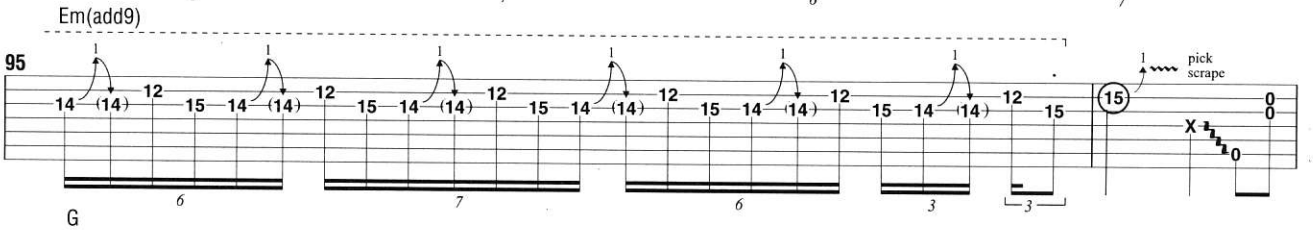

Am(add9)
87
88
*B.F.
*"Bar Flutter": Flick bar to create note-flutter effect.

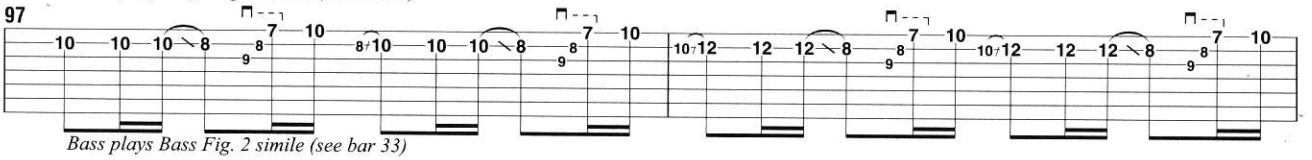

Em(add9)
89
P.H.
pitch: D

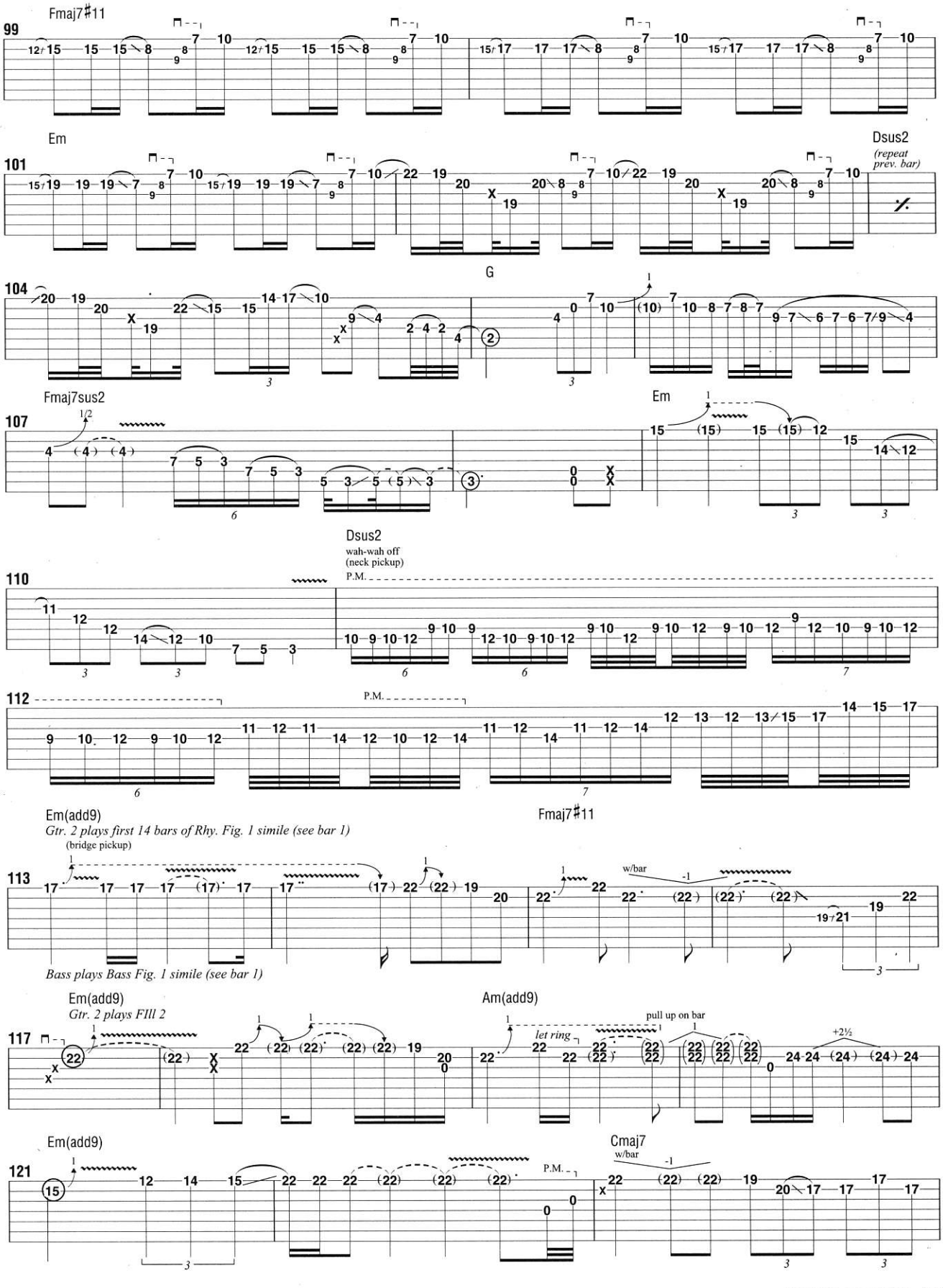

Cmaj7
91

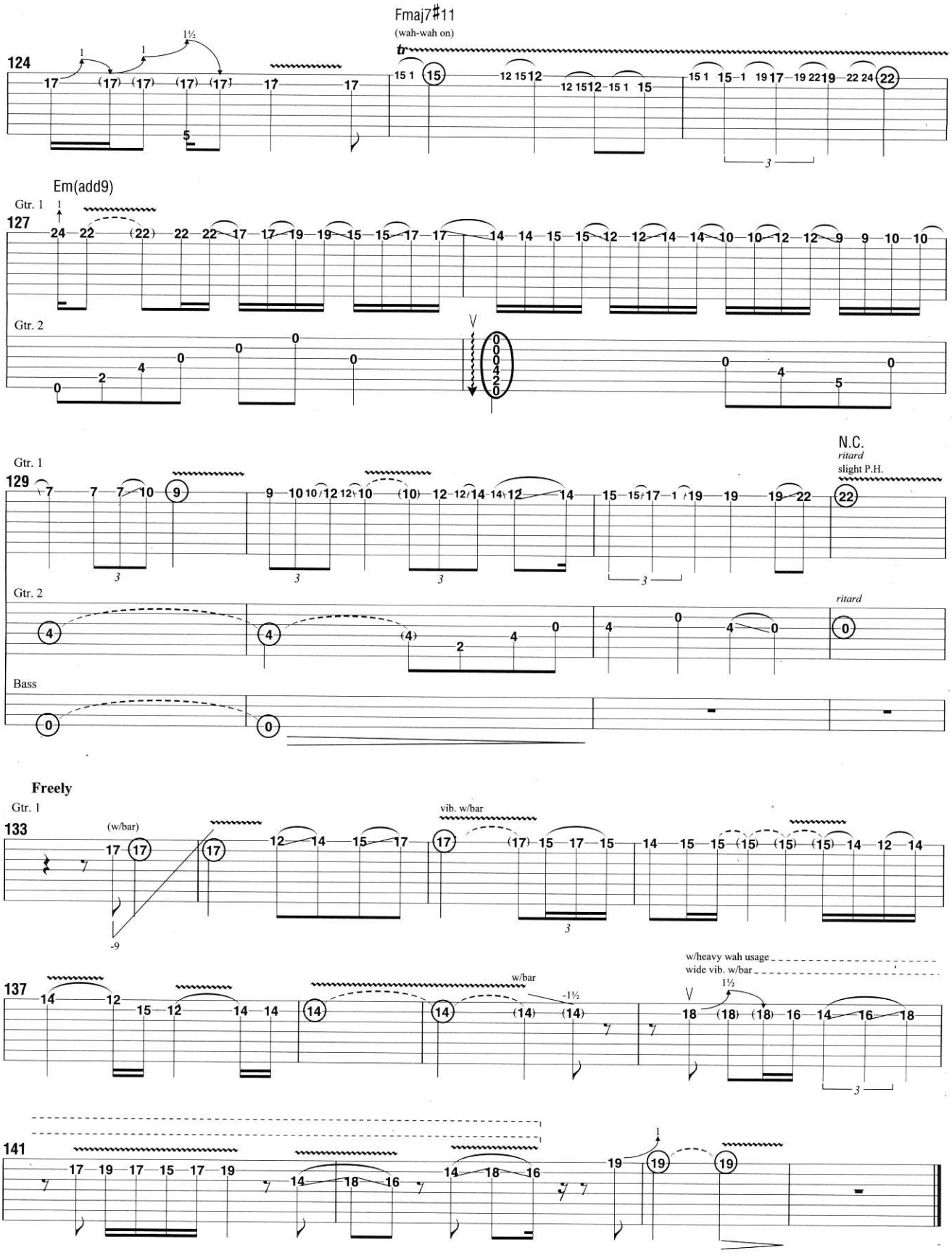

92


Fmaj7♯11
w/heavy wah-wah
93
94


Em(add9)
95
pick scrape
G
Gtr. 1 plays Rhy. Fig. 2 simile (see bar 33)


97
Bass plays Bass Fig. 2 simile (see bar 33)


Fmaj7♯11
99
Em
Dsus2
(repeat prev. bar)
101
G
104
Fmaj7sus2
1/2
Em
107
Dsus2
wah-wah off
(neck pickup)
P.M.
110
P.M.
112
Em(add9)
Gtr. 2 plays first 14 bars of Rhy. Fig. 1 simile (see bar 1)
(bridge pickup)
Fmaj7♯11
w/bar
113
Bass plays Bass Fig. 1 simile (see bar 1)
Em(add9)
Gtr. 2 plays FIll 2
Am(add9)
let ring
pull up on bar
+2½
117
Em(add9)
Cmaj7
w/bar
121
P.M.


Fmaj7♯11
(wah-wah on)
tr
124
Em(add9)
Gtr. 1
127
Gtr. 2
N.C.
ritard
slight P.H.
Gtr. 1
129
Gtr. 2
ritard
Bass
Freely
Gtr. 1
133
(w/bar)
vib. w/bar
w/heavy wah usage
wide vib. w/bar
137
w/bar
141

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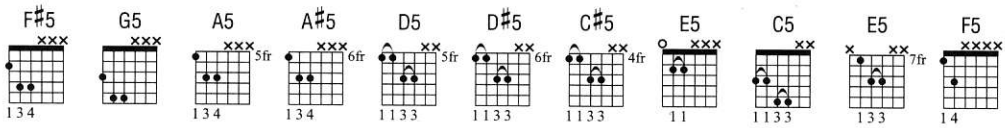
"CONSTANT MOTION" DREAM THEATER

As heard on **SYSTEMATIC CHAOS** (ROADRUNNER)

Words and Music by **John Petrucci, Mike Portnoy, John Myung, Kevin Labrie and Jordan Rudess** ✶ *Transcribed by* **Jeff Perrin**



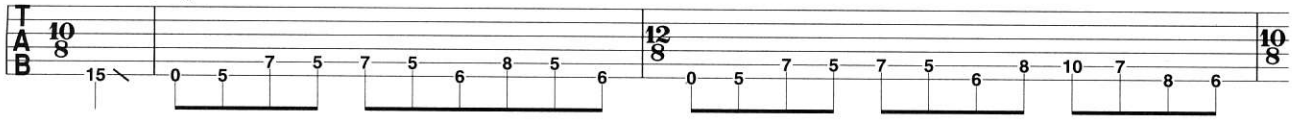
A **Intro** (0:00)

Fast ♩ = 180

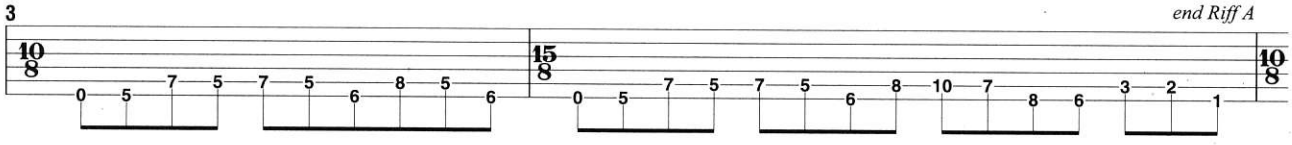
N.C.

Gtr. 1 (elec. w/dist.)

1 *Riff A*



3 *end Riff A*

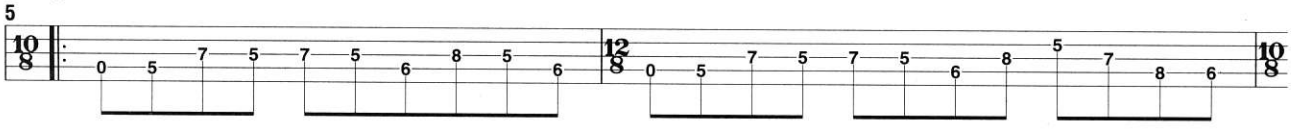


(0:08, 6:36)

Gtrs. 1 and 2 (elec. w/dist.) play Riff A (see bar 1)

5-string Bass

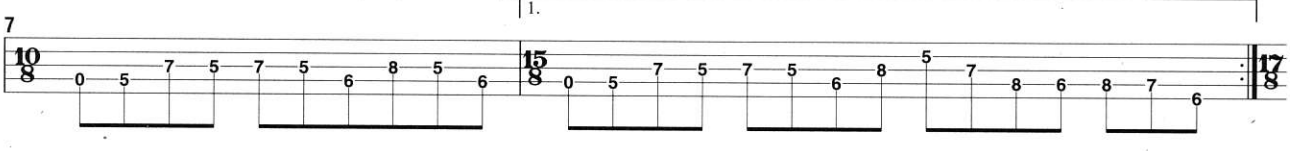
5



(4th time) skip ahead to **P**

1.

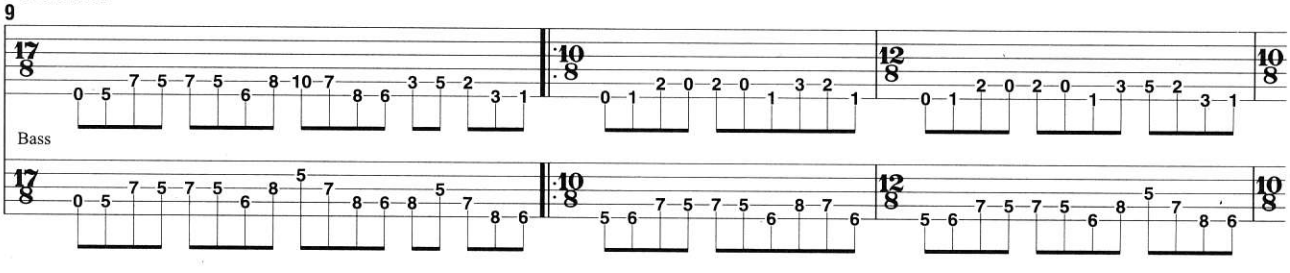
7



2.

Gtrs. 1 and 2

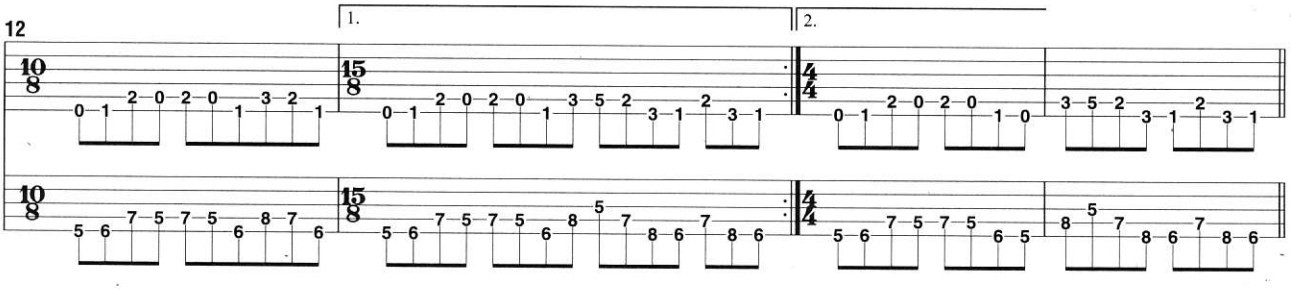
9



12

1.

2.



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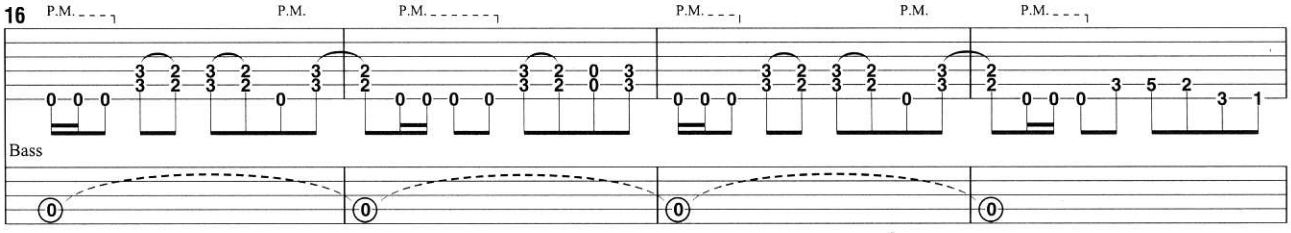
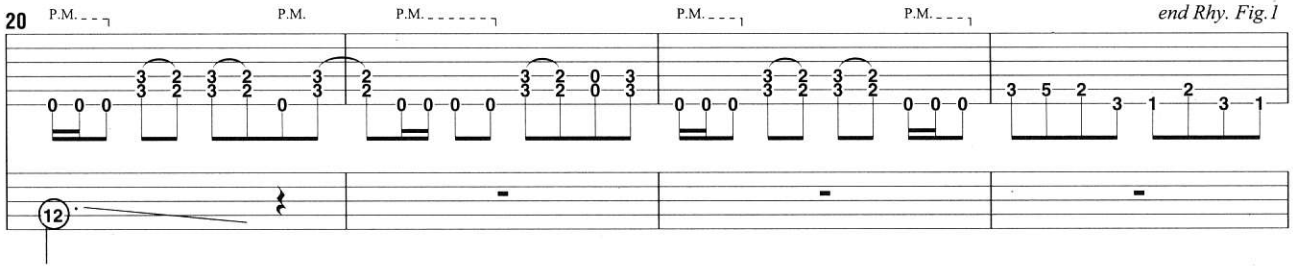
B (0:40)

Gtr. 1

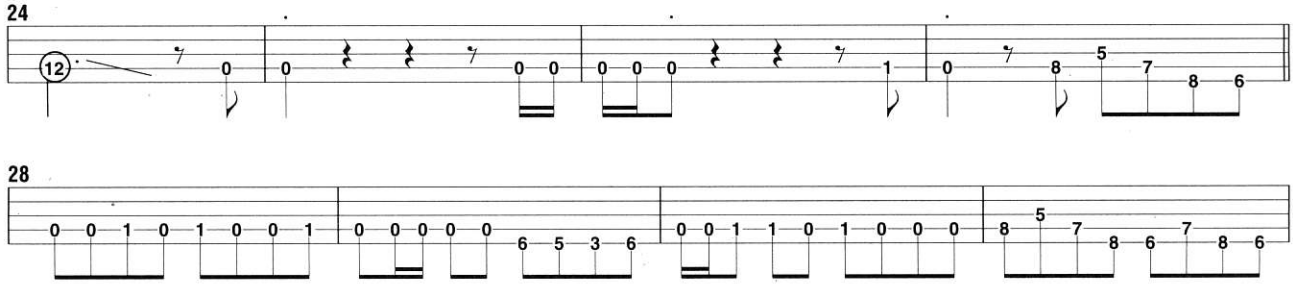
Rhy. Fig. 1





Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 16)

Bass



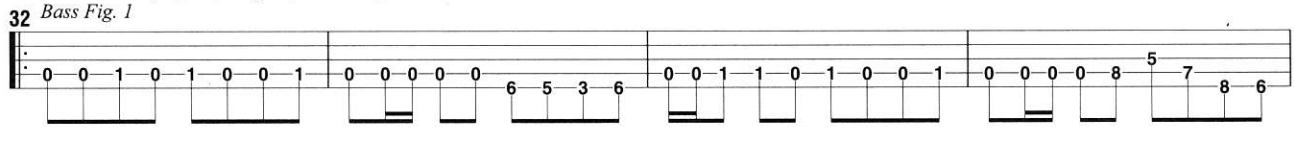
C **1st Verse** (1:01)

Tunnel vision at blinding speed
Lost illusions of my control

controlling my thoughts obsessing me
Resisting all hope of letting go

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 16)

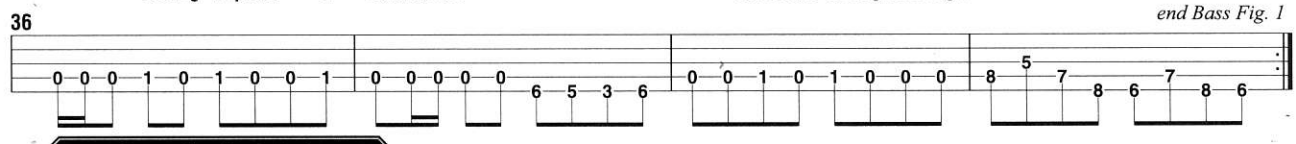
Bass Fig. 1



Void of any uncertainty
Racing impulse of dark desire

throughout my very soul
drives me through the night

end Bass Fig. 1



For more bass tips, check out
PLAY BASS DVD at *www.guitarworld.com/store.*

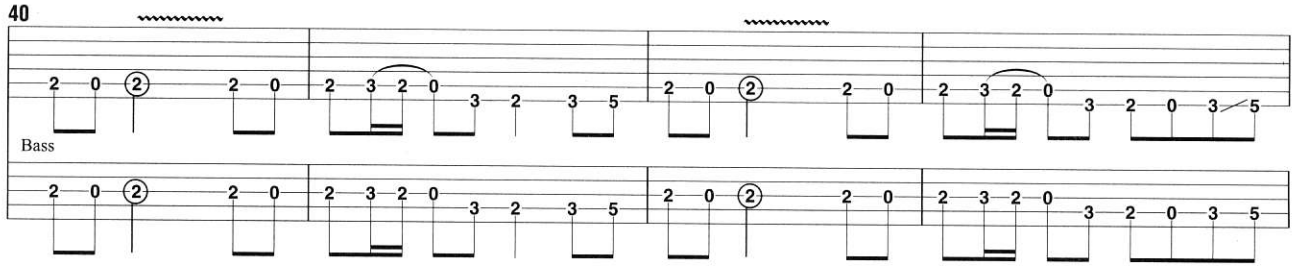
D **1st Pre-chorus** (1:22)

I try to shut it down it leaves me in the dust

Gtrs. 1 and 2

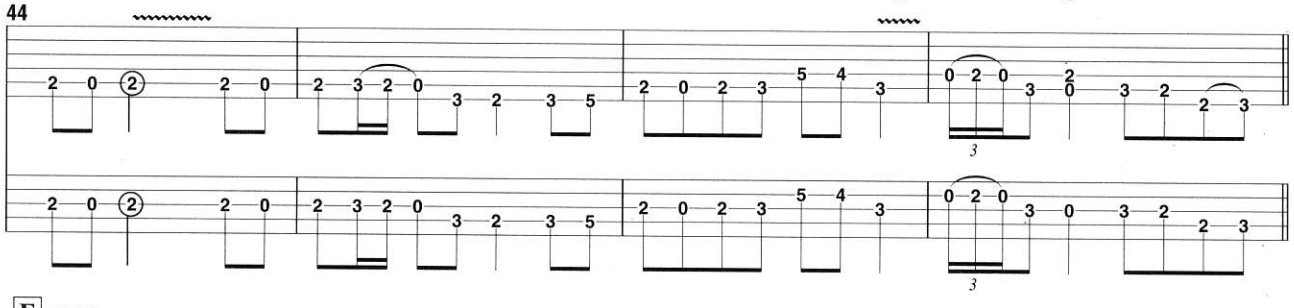
40

Bass



No matter what I've found I can never get enough

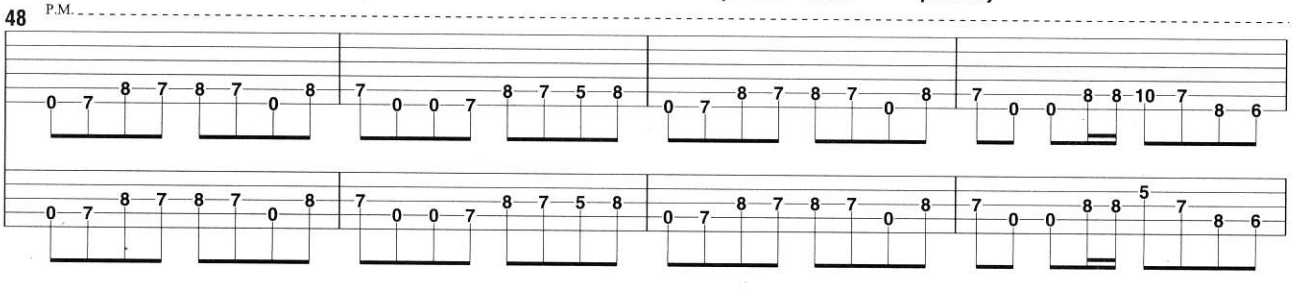
44



E (1:33)

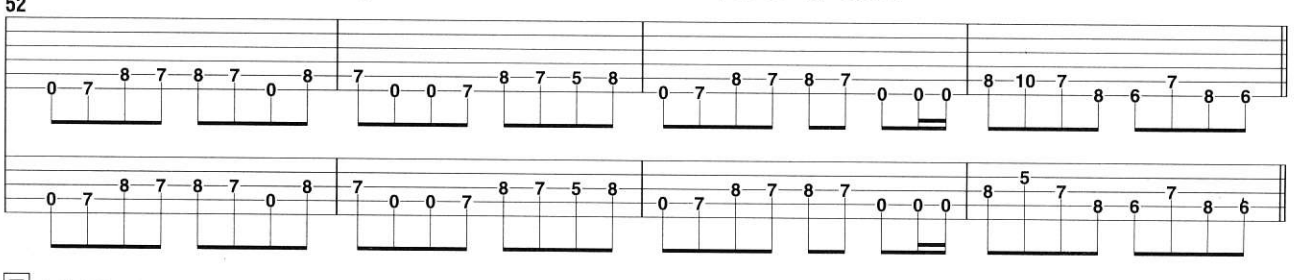
Frantic actions of insanity Impulsive laced profanity

48 P.M.



Long for elusive serenity way out of my control

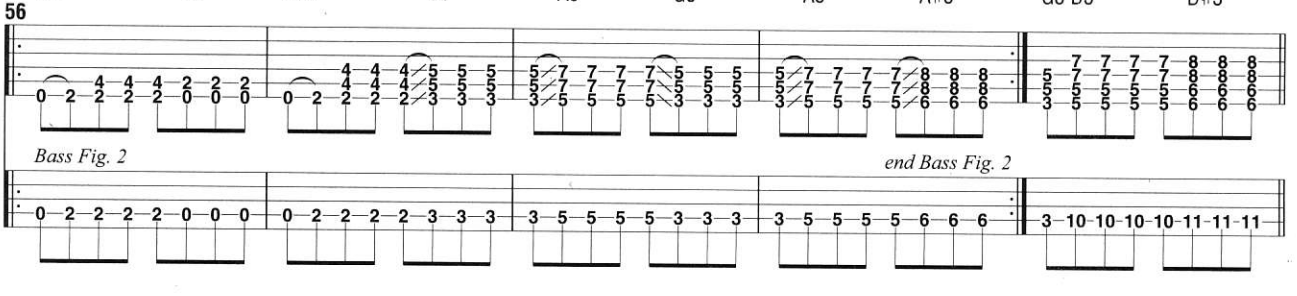
52



F (1:44, 3:09, 5:43)

F♯5 E5 F♯5 G5 A5 G5 1. A5 A♯5 2. G5 D5 D♯5

56



Bass Fig. 2 *end Bass Fig. 2*

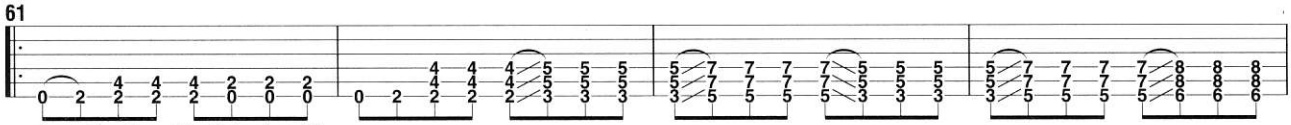
G **Chorus** (1:54, 3:20, 5:54)

Travelin' through both space and time (out of body out of mind)
Spinning round and round it goes (I can't let up I can't let go)
(3rd time, 3rd Chorus) Travelin' through both space and time (You get yours and I got mine)

F♯5 E5 F♯5 G5 A5 G5 A5 A♯5

Gtrs. 1 and 2

61



Bass plays Bass Fig. 2 (see bar 56)

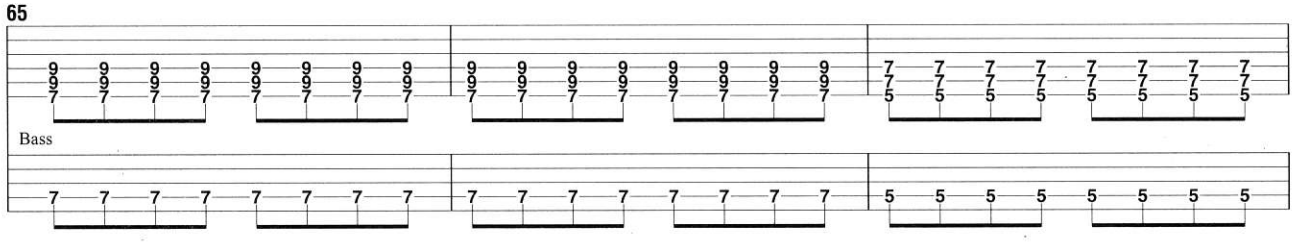
1., 3., 5., 6., 7.

Out of control my wheels in constant
Can't stop this flame from burning (6.) can't stop the wheels

B5 A5

Gtrs. 1 and 2

65



Bass

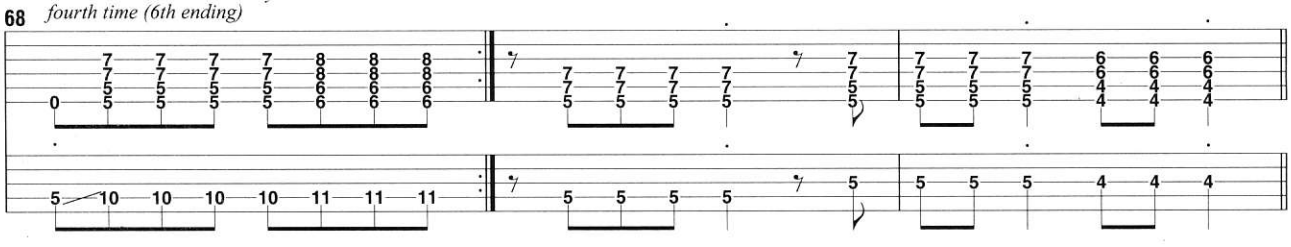
2nd time, skip ahead to **L** *Interlude*
3rd time, go back to bar 5

motion 2., 4., 8
from turnin' forever more into the night blistering

D5 D♯5 A5 D5 C♯5

Gtrs. 1 and 2 substitute Rhy. Fill 1 fourth time (6th ending)

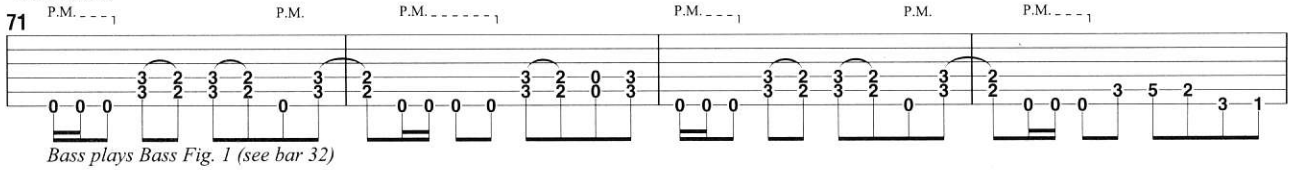
68



H (2:16)

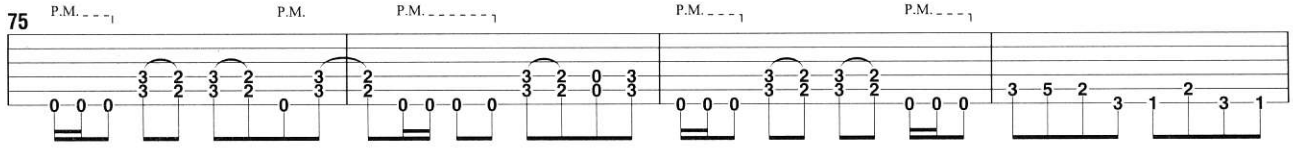
Gtrs. 1 and 2

71



Bass plays Bass Fig. 1 (see bar 32)

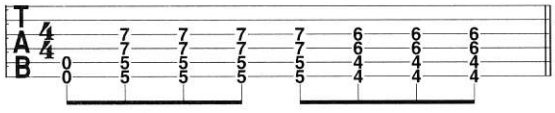
75



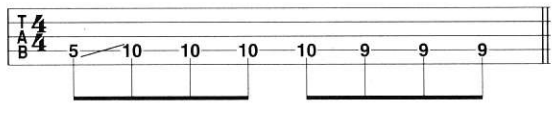
Rhy. Fill 1 (6:14)

D5 C♯5

Gtrs. 1 and 2



Bass Fill 1 (6:14)



I **2nd Verse** (2:26)

Focus here focus there dislocate — Cannot see the light (set to crash and burn) — (Falling down through the night haven't got time to waste) — Not Sprawling everywhere planning to return

E5

Gtrs. 1 and 2

79 P.M. P.M. P.M. P.M. P.M.

Bass

Searching left searching right Aggravate agitate — (Panic setting in (when will I ever learn) — I can no longer fight) There's no way out of here — when will this end Nowhere to turn — Accelerate

83 P.M. P.M. P.M. P.M. P.M.

J **2nd Pre-chorus** (2:48)

Obsessive still never — yearnings learning — compulsive Insane — burning (Random thoughts of next disorder

N.C. C5

87 P.M.

K (2:58)

Scattered wasteland surrounding me — Tattered memories of what used to be

E5

91 P.M. P.M. P.M. P.M. P.M.

go back to **F**

Apocalyptic — mind debris — until we meet again — Huh

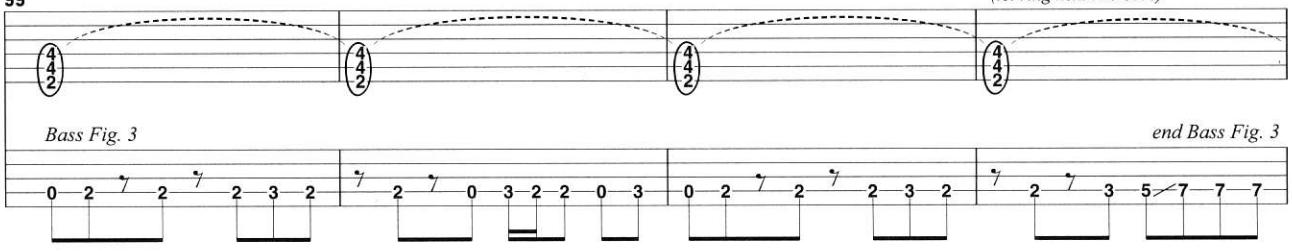
95 P.M. P.M. P.M. P.M. P.M.

L **Interlude** (3:41)

Slower ♩ = 170

99 F♯5

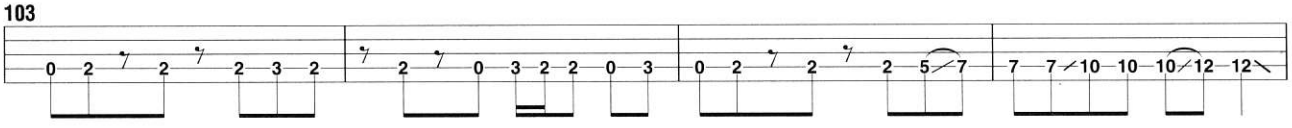
(let ring next two bars)



Bass Fig. 3 *end Bass Fig. 3*

Bass

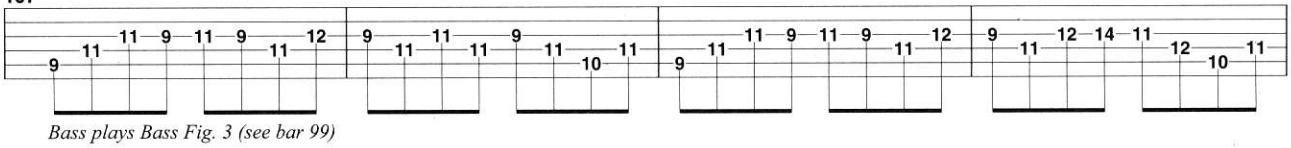
103



(3:52)

Gtrs. 1 and 2

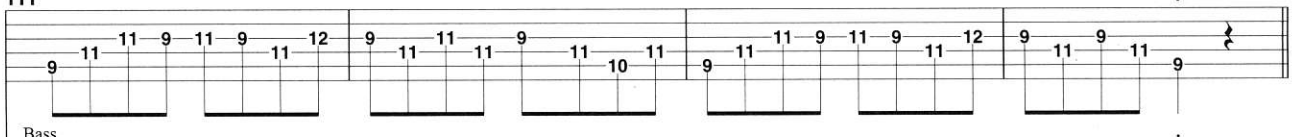
107 P.M.



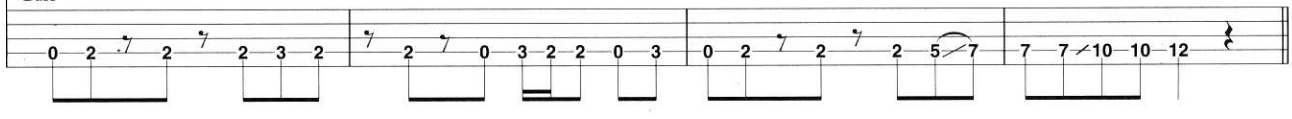
Bass plays Bass Fig. 3 (see bar 99)

Gtrs. 1 and 2

111 P.M.



Bass

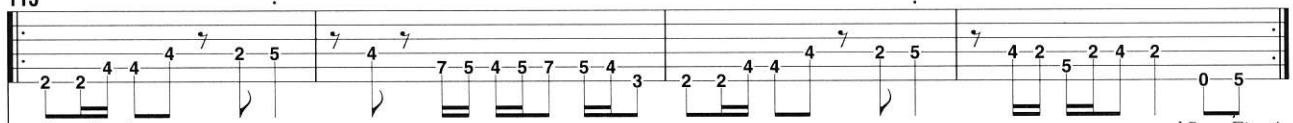


M (4:04)

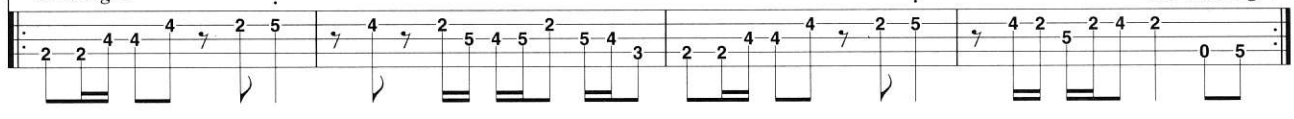
Rhy. Fig. 2 *end Rhy. Fig. 2*

P.M.

115



Bass Fig. 4 *end Bass Fig. 4*

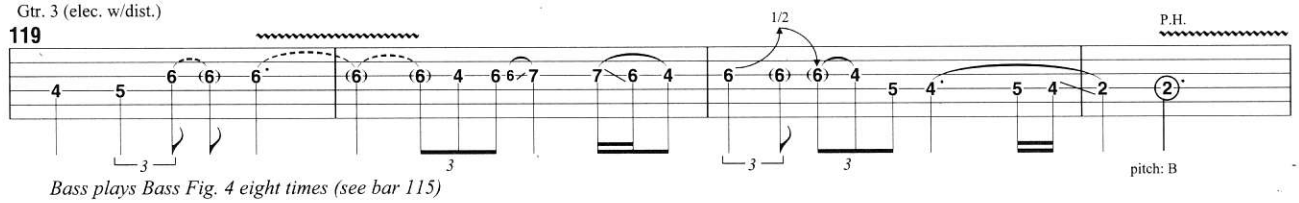


N **Guitar Solo** (4:15)

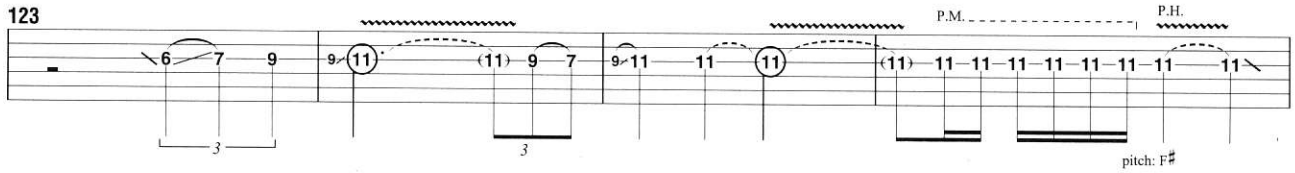
Gtrs. 1 and 2 play Rhy. Fig. 2 eight times (see bar 115)

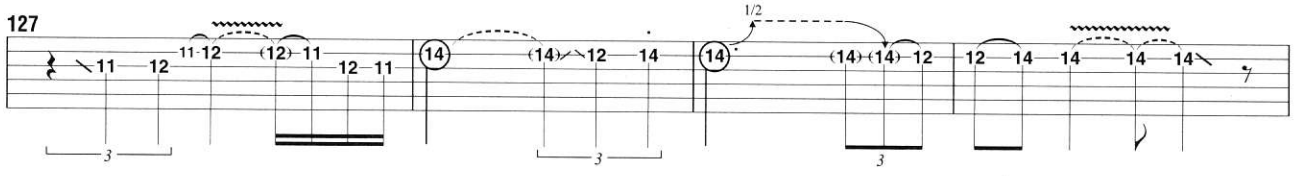
Gtr. 3 (elec. w/dist.)

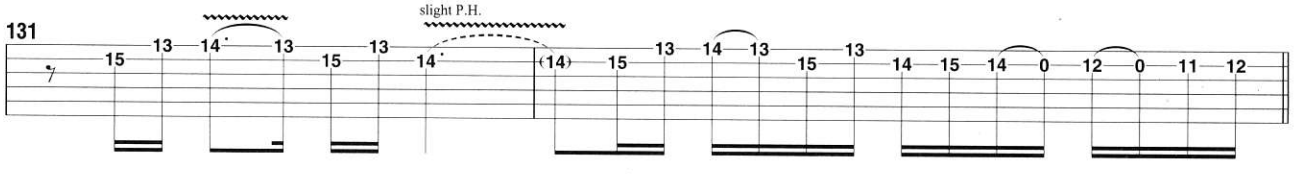
119

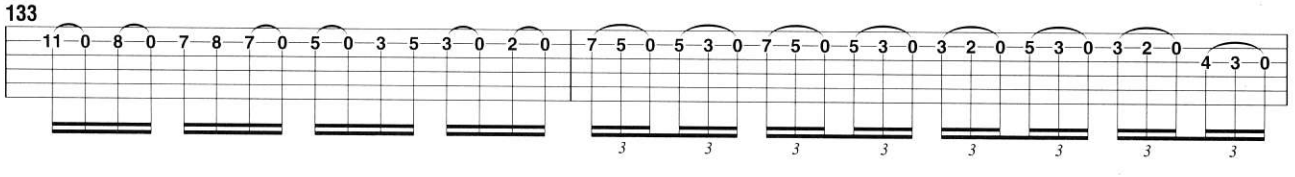


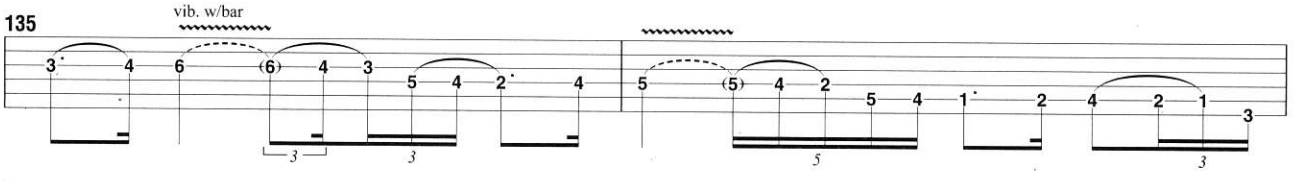
Bass plays Bass Fig. 4 eight times (see bar 115)

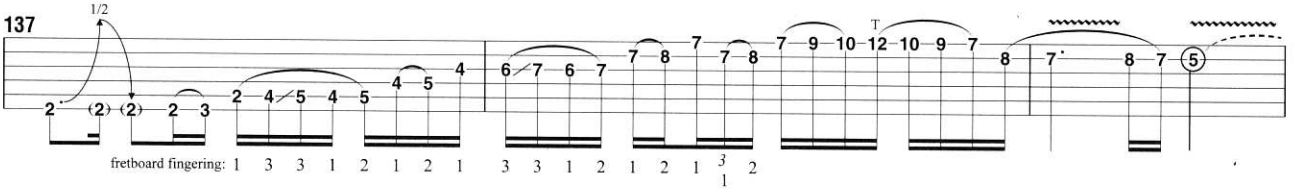

123
P.M.
P.H.
pitch: F♯

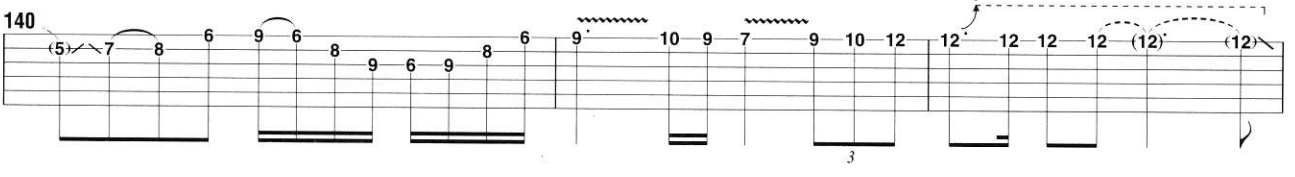

127
1/2


131
slight P.H.


133


135
vib. w/bar


137
1/2
T
fretboard fingering: 1 3 3 1 2 1 2 1 3 3 1 2 1 2 1 3 1 2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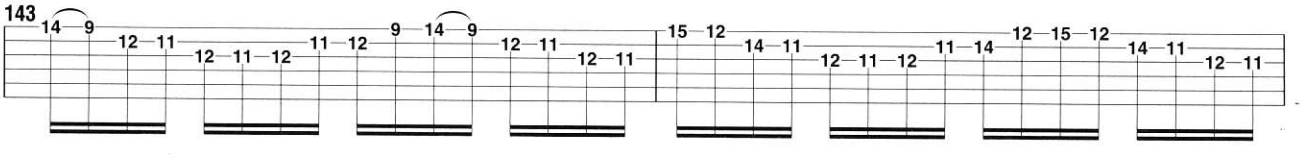
T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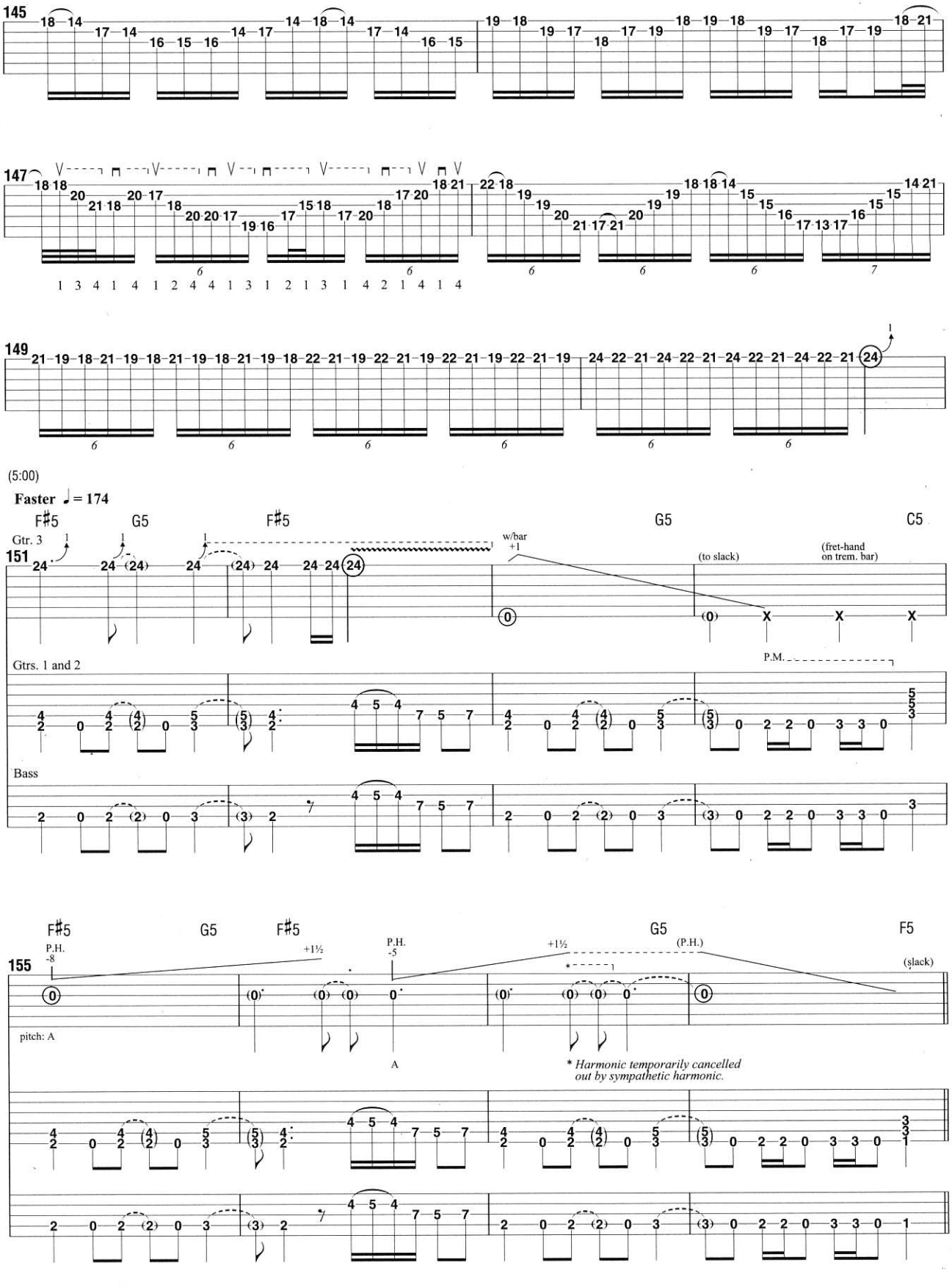
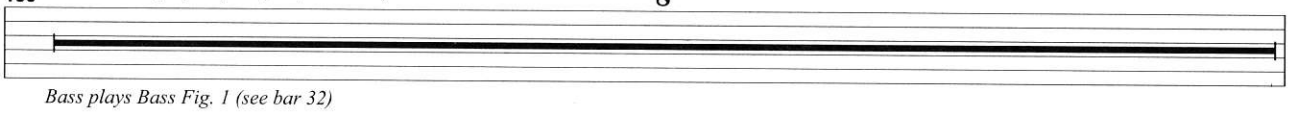

145
147
149
(5:00)
Faster ♩= 174
F♯5
G5
F♯5
G5
C5
Gtr. 3
151
w/bar
+1
(to slack)
(fret-hand
on trem. bar)
Gtrs. 1 and 2
P.M.
Bass
F♯5
G5
F♯5
G5
F5
155
P.H.
-8
+1½
P.H.
-5
+1½
(P.H.)
(slack)
pitch: A
A
* Harmonic temporarily cancelled
out by sympathetic harmonic.

O **Keyboard Solo** (5:11)

159 *Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 16)*



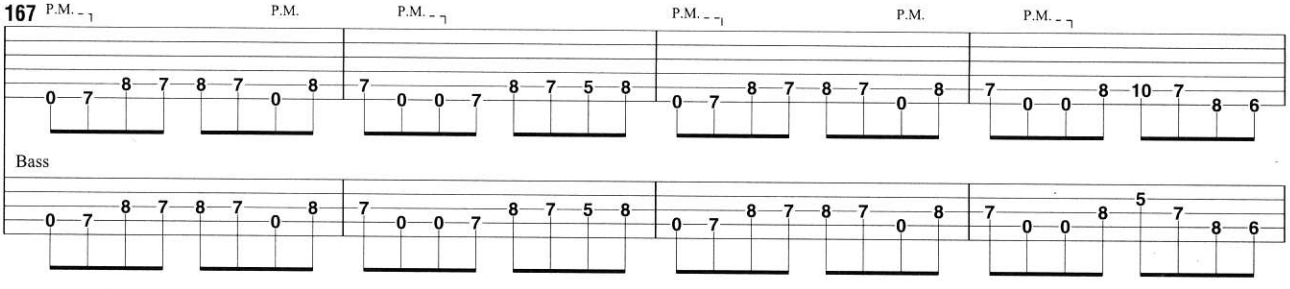
Bass plays Bass Fig. 1 (see bar 32)

(5:22)

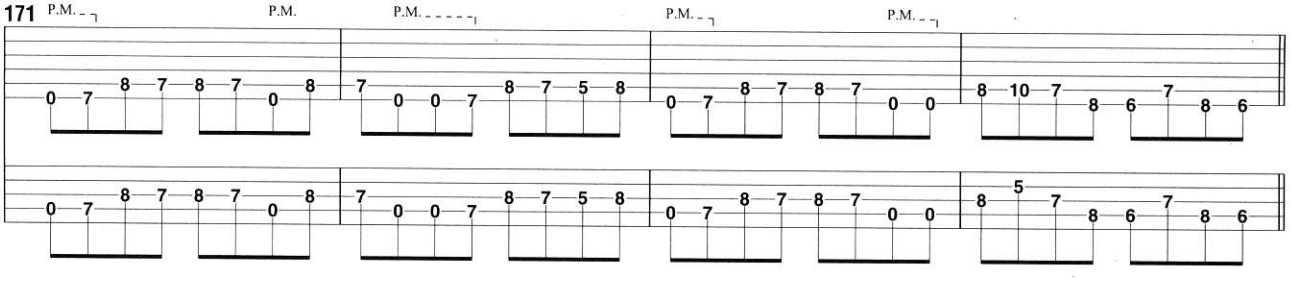
double-time feel

Gtrs. 1 and 2

167



171



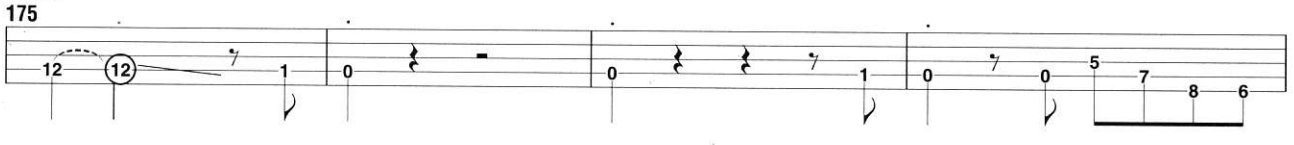
end double-time feel

N.C.(E5)

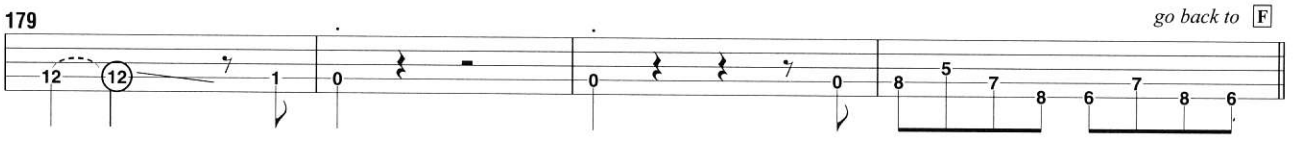
Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 16)

Bass

175



179

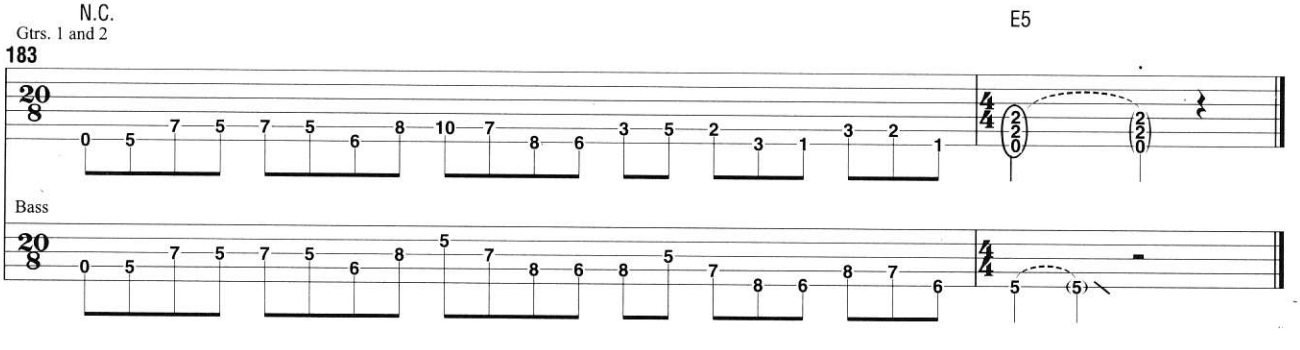


P (6:50)

N.C.

Gtrs. 1 and 2

183



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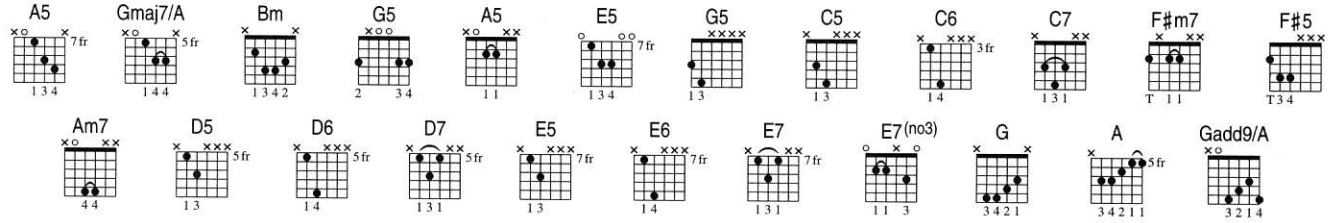
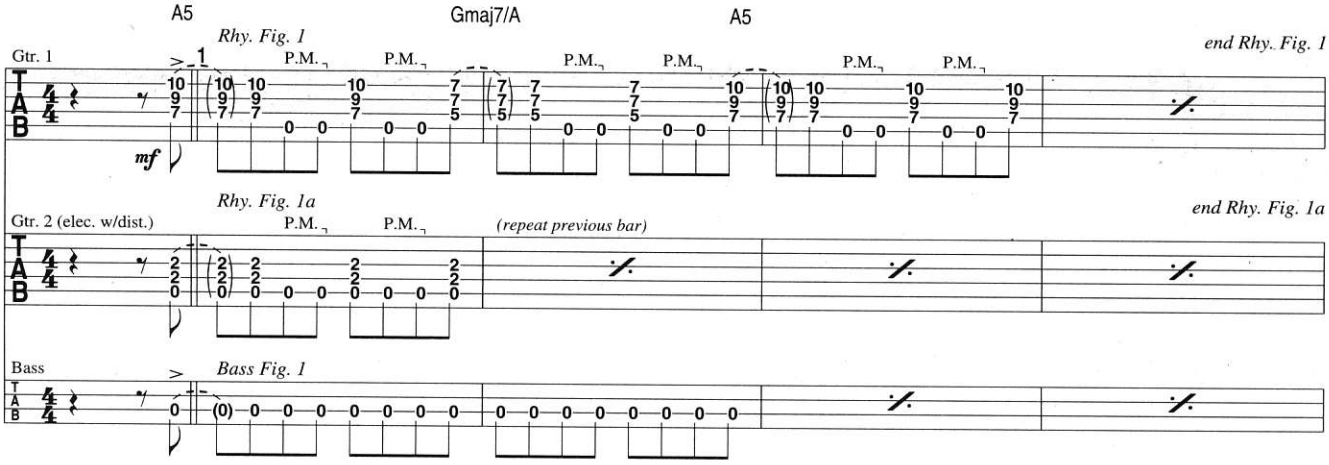
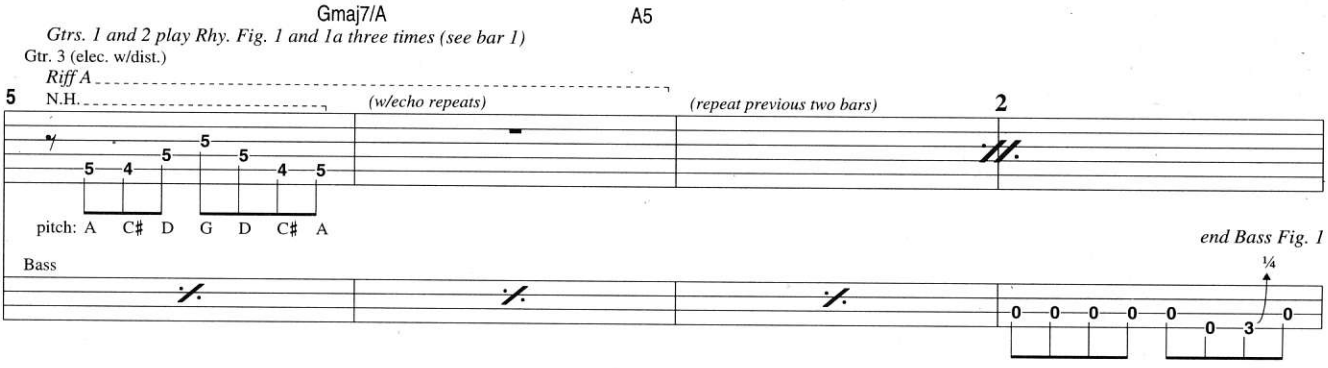
Music by **Joe Satriani** ✶ *Transcribed by* **Andy Aledort**

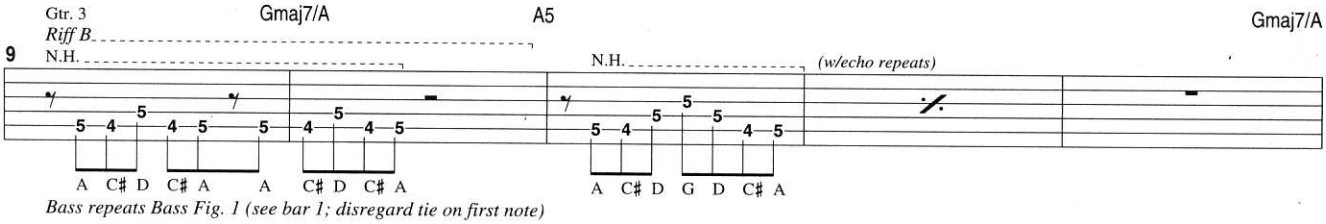


A **Intro** (0:00)

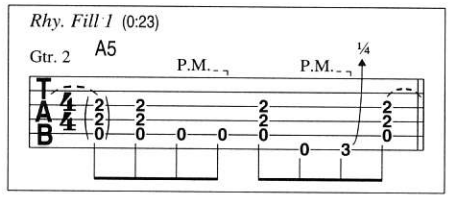
Moderately Fast ♩ = 160







Bass repeats Bass Fig. 1 (see bar 1; disregard tie on first note)



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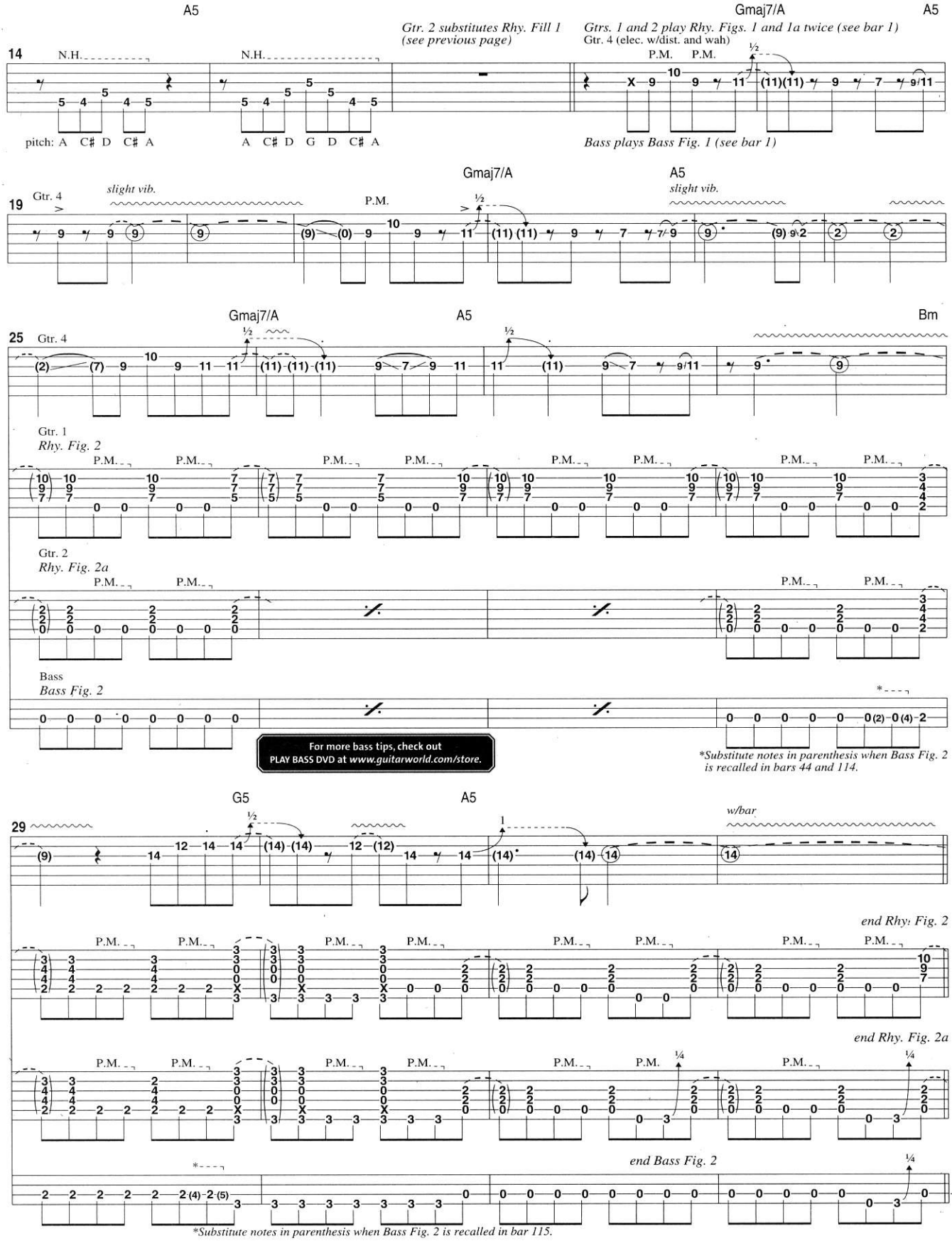
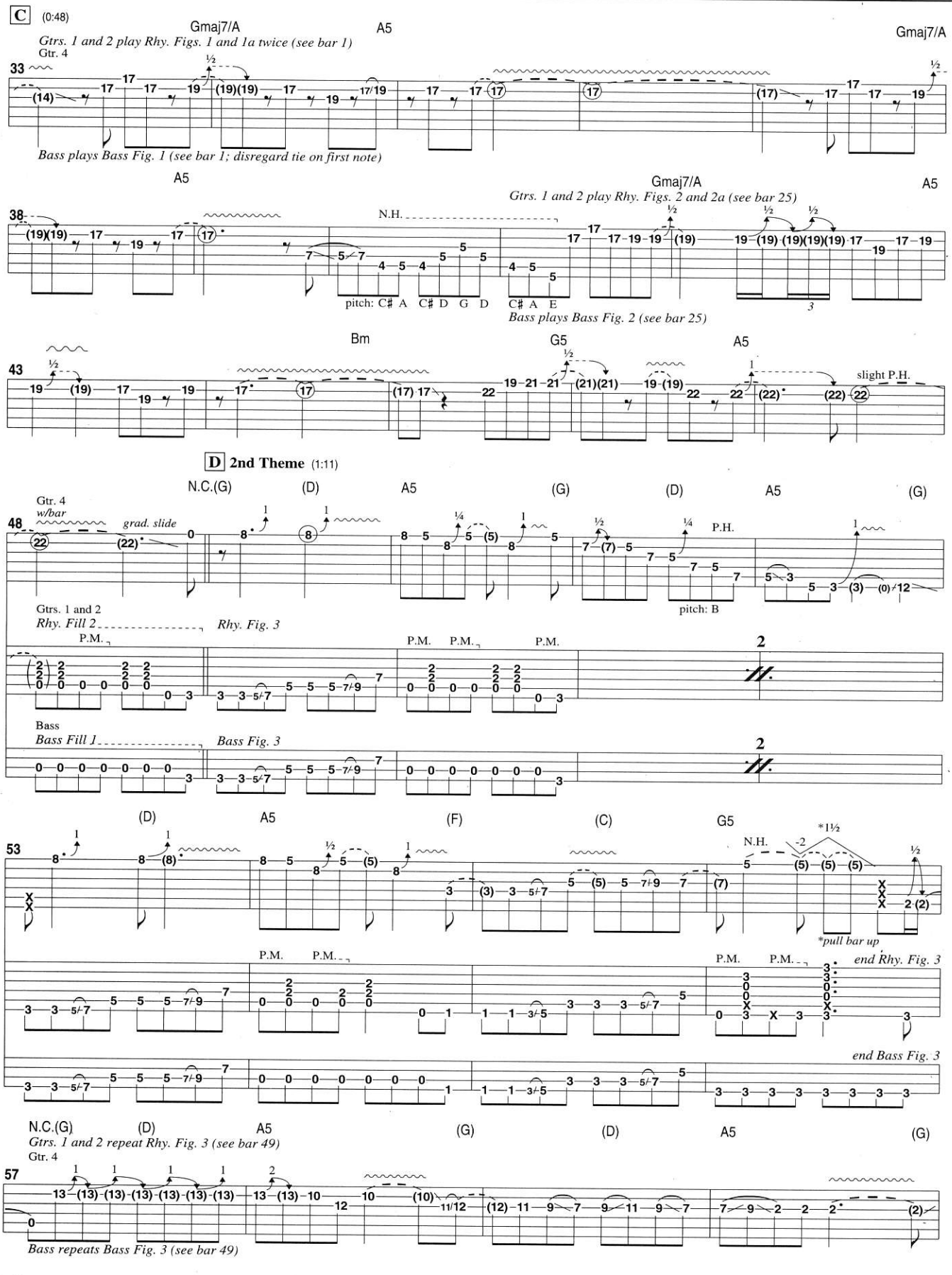
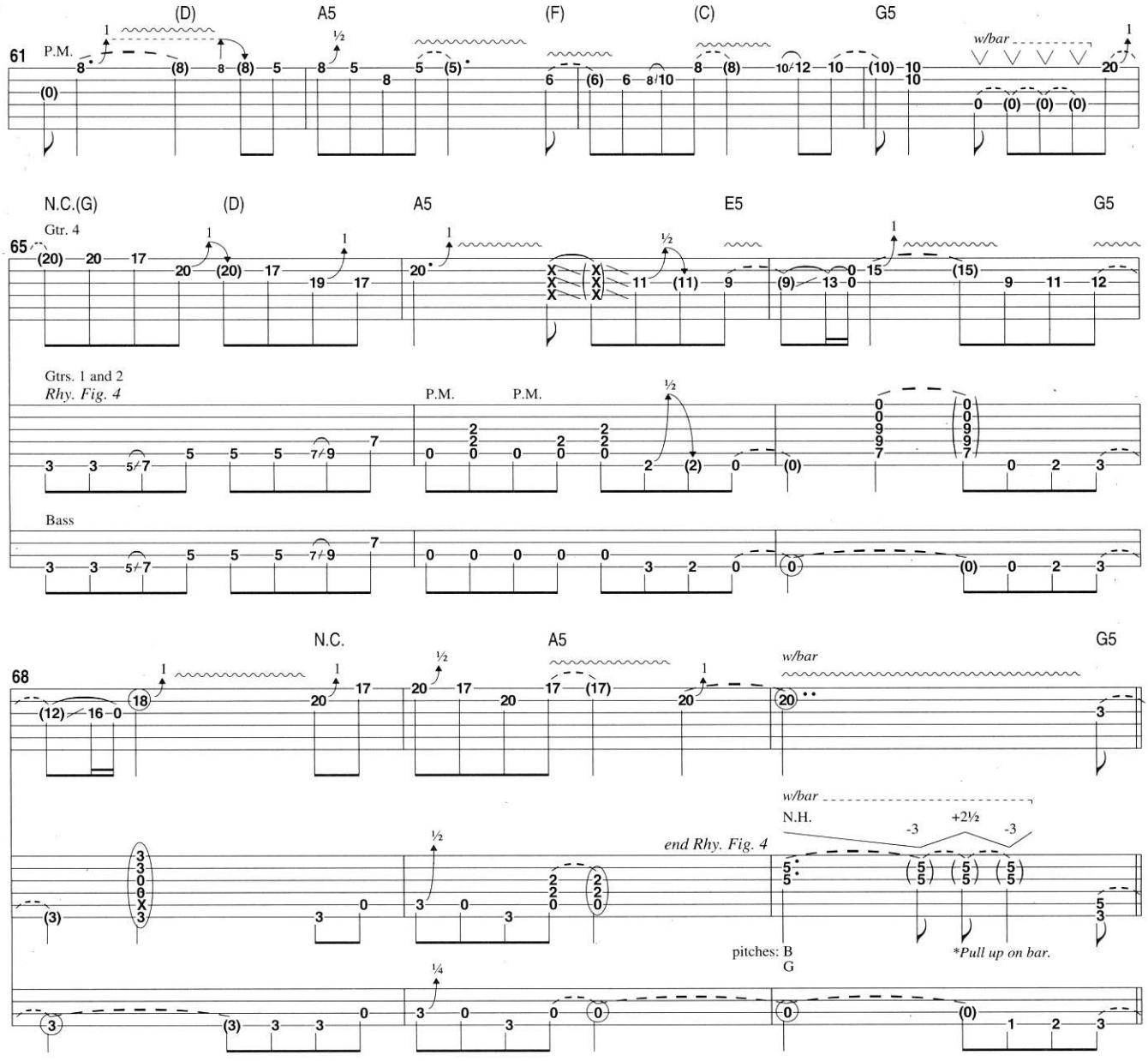
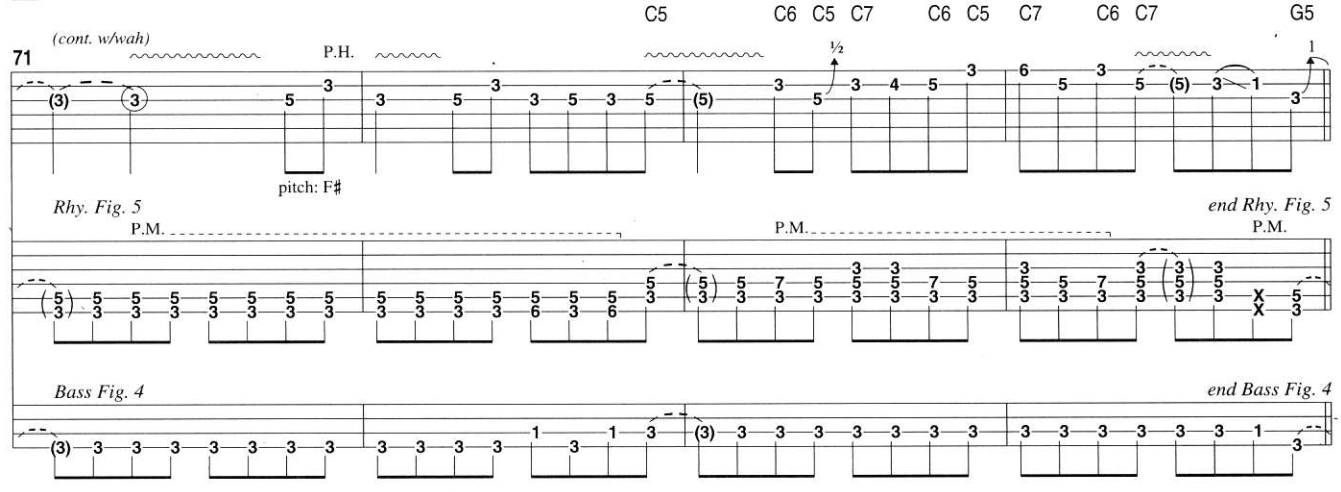
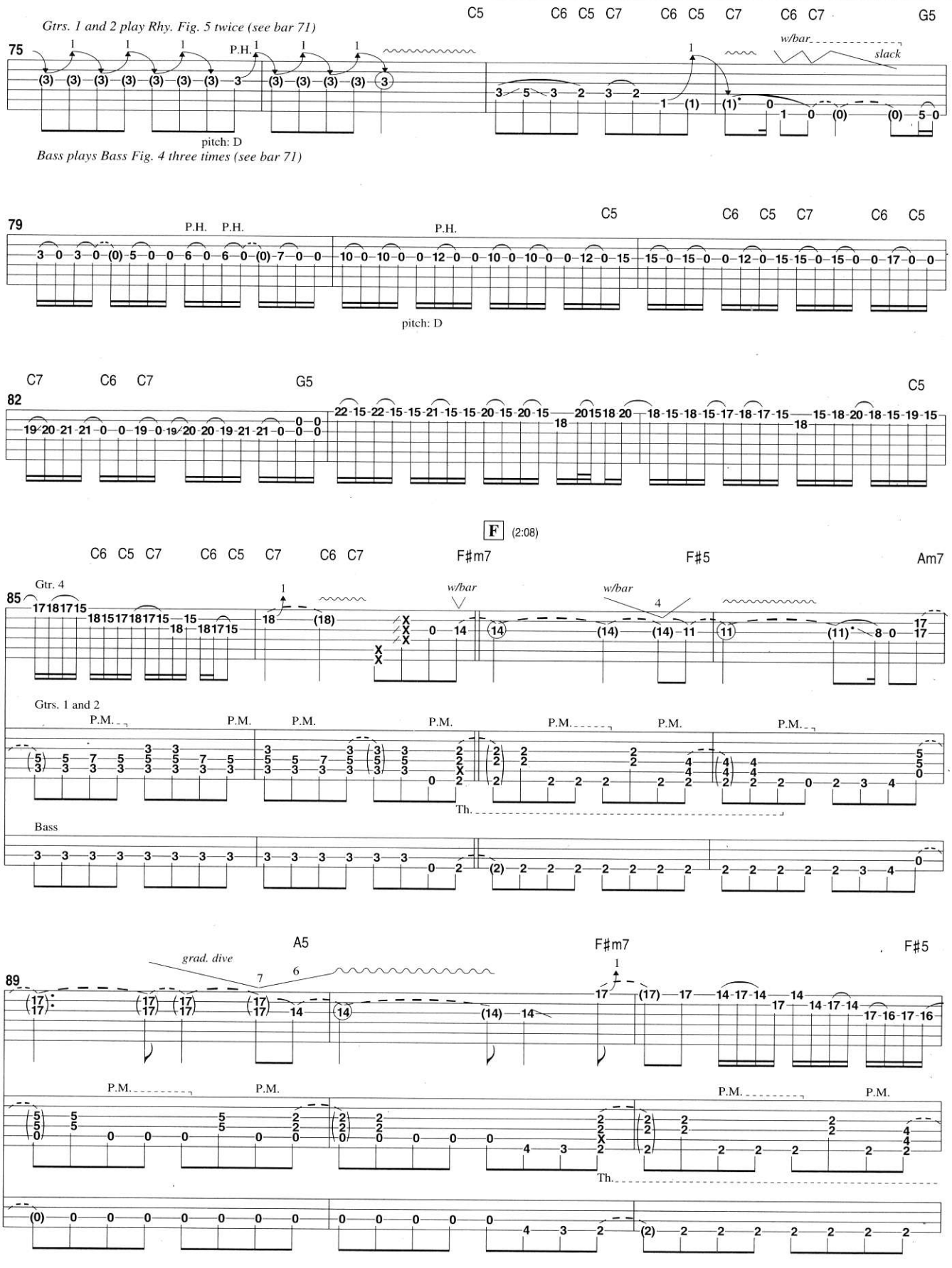
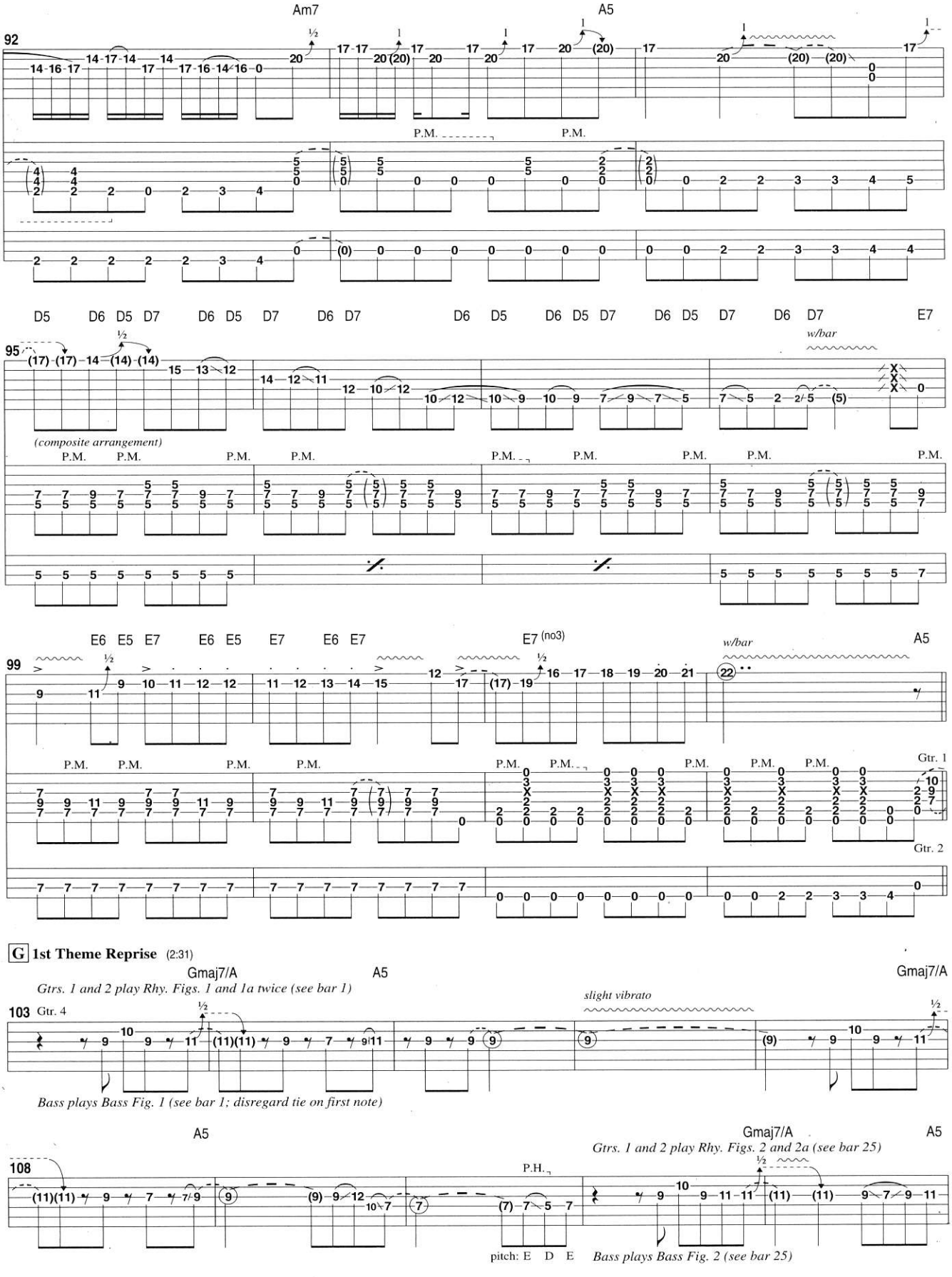
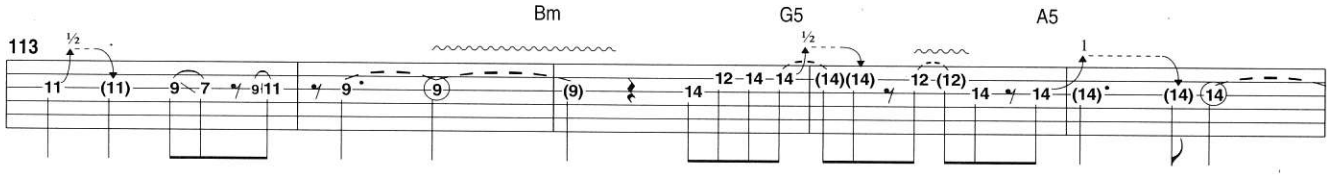
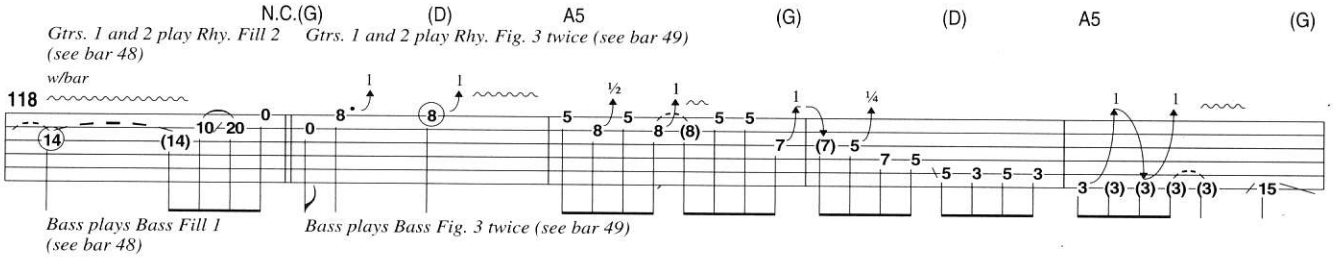
B **1st Theme** (0:24)

C (0:48)
Gmaj7/A
A5
Gmaj7/A
Gtrs. 1 and 2 play Rhy. Figs. 1 and 1a twice (see bar 1)
Gtr. 4
33
Bass plays Bass Fig. 1 (see bar 1; disregard tie on first note)
A5
Gmaj7/A
A5
Gtrs. 1 and 2 play Rhy. Figs. 2 and 2a (see bar 25)
38
N.H.
pitch: C♯ A C♯ D G D C♯ A E
Bass plays Bass Fig. 2 (see bar 25)
Bm
G5
A5
43
slight P.H.
D 2nd Theme (1:11)
N.C.(G)
(D)
A5
(G)
(D)
A5
(G)
Gtr. 4
w/bar
grad. slide
48
P.H.
pitch: B
Gtrs. 1 and 2
Rhy. Fill 2
Rhy. Fig. 3
P.M.
Bass
Bass Fill 1
Bass Fig. 3
(D)
A5
(F)
(C)
G5
53
N.H.
*1½
*pull bar up
end Rhy. Fig. 3
end Bass Fig. 3
N.C.(G)
(D)
A5
(G)
(D)
A5
(G)
Gtrs. 1 and 2 repeat Rhy. Fig. 3 (see bar 49)
Gtr. 4
57
Bass repeats Bass Fig. 3 (see bar 49)

E **Guitar Solo** (1:44)

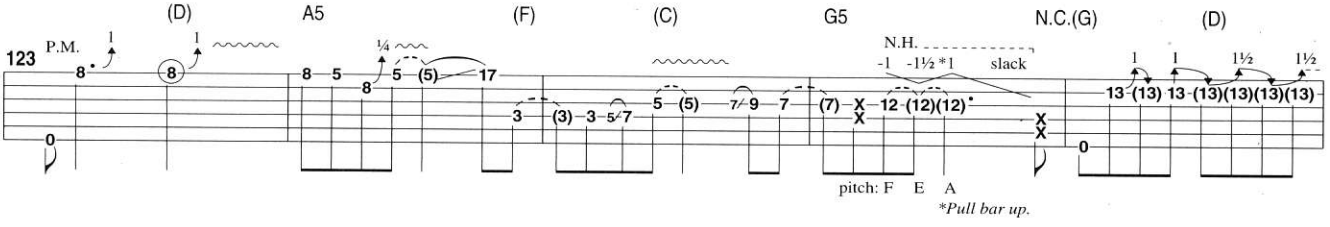


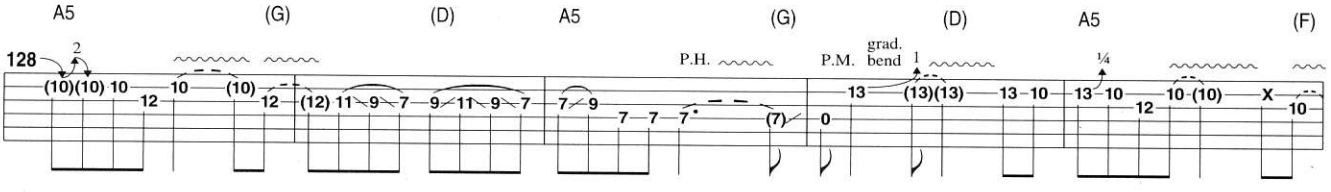
Gtrs. 1 and 2 play Rhy. Fig. 5 twice (see bar 71)
C5
C6 C5 C7
C6 C5 C7
C6 C7
G5
75
P.H.
w/bar
slack
pitch: D
Bass plays Bass Fig. 4 three times (see bar 71)
79
P.H. P.H.
P.H.
C5
C6 C5 C7
C6 C5
pitch: D
C7
C6 C7
G5
C5
82
F (2:08)
C6 C5 C7
C6 C5 C7
C6 C7
F♯m7
F♯5
Am7
85
Gtr. 4
w/bar
w/bar
Gtrs. 1 and 2
P.M.
Th.
Bass
A5
F♯m7
F♯5
89
grad. dive
P.M.
Th.

Am7
A5
92
P.M.
P.M.
D5 D6 D5 D7 D6 D5 D7 D6 D7 D6 D5 D6 D5 D7 D6 D5 D7 D6 D7 E7
95
w/bar
(composite arrangement)
P.M.
E6 E5 E7 E6 E5 E7 E6 E7 E7 (no3)
A5
99
w/bar
Gtr. 1
Gtr. 2
G 1st Theme Reprise (2:31)
Gmaj7/A
A5
Gmaj7/A
Gtrs. 1 and 2 play Rhy. Figs. 1 and 1a twice (see bar 1)
103 Gtr. 4
slight vibrato
Bass plays Bass Fig. 1 (see bar 1; disregard tie on first note)
A5
Gmaj7/A
A5
108
P.H.
Gtrs. 1 and 2 play Rhy. Figs. 2 and 2a (see bar 25)
pitch: E D E
Bass plays Bass Fig. 2 (see bar 25)

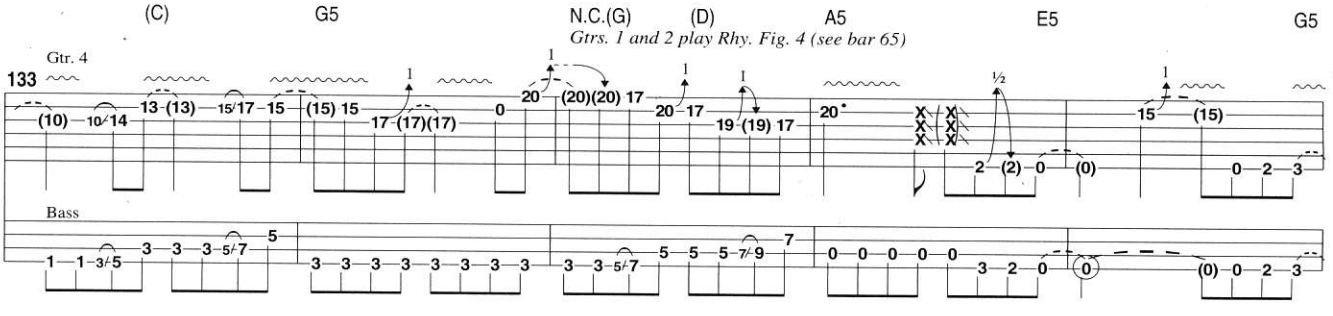


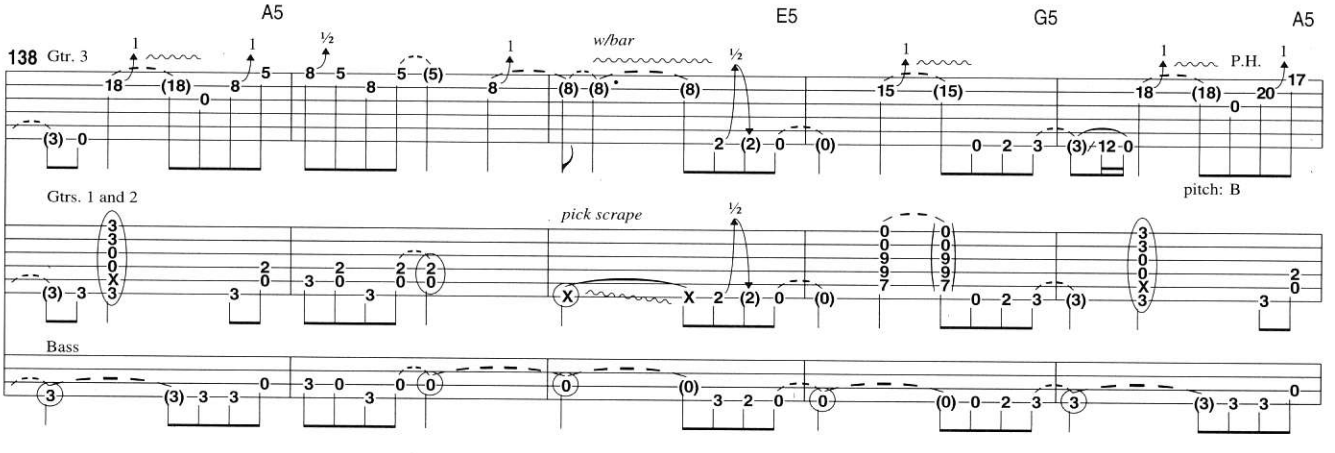
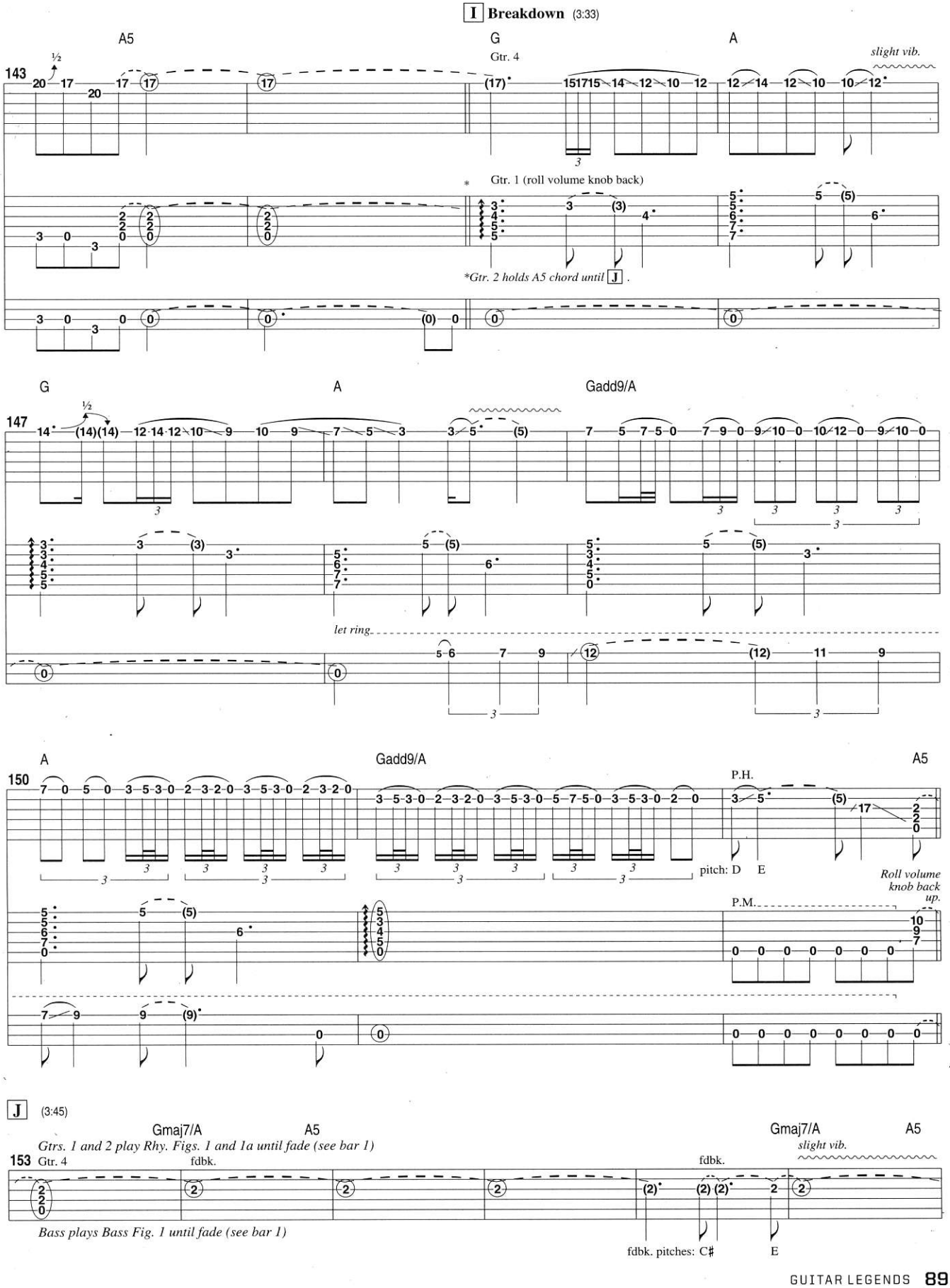
H 2nd Theme Reprise (2:55)



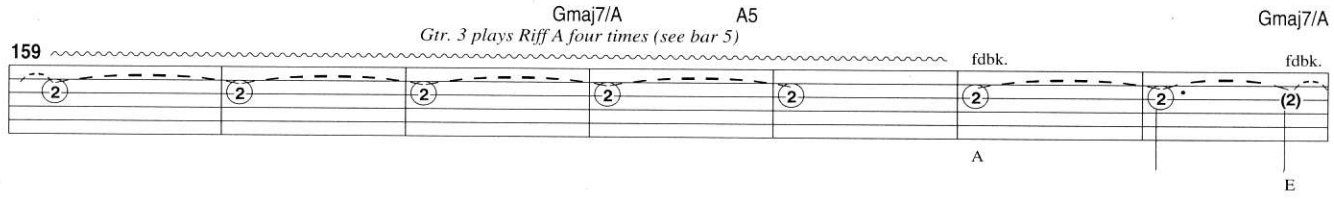




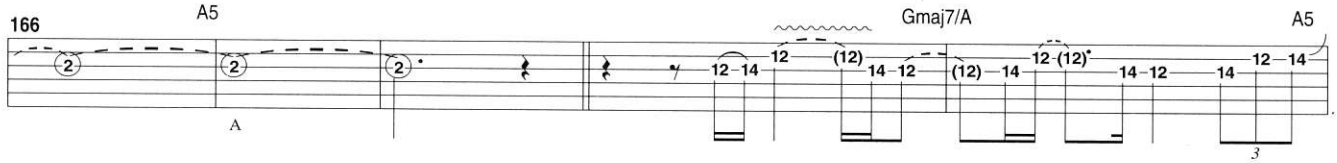


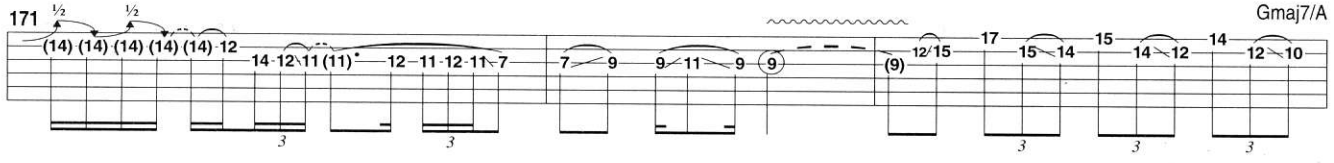


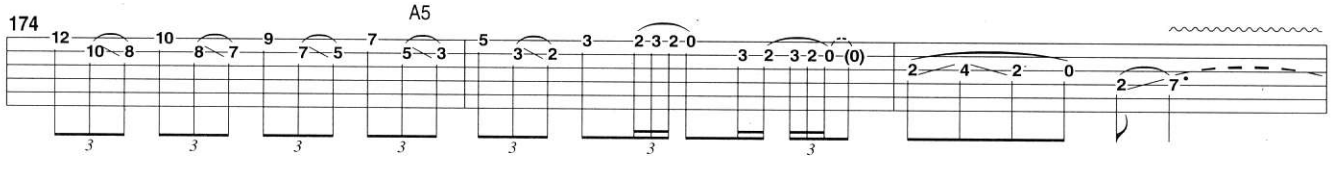
I Breakdown (3:33)
A5
G
A
Gtr. 4
slight vib.
143
Gtr. 1 (roll volume knob back)
*Gtr. 2 holds A5 chord until J .
G
A
Gadd9/A
147
let ring
A
Gadd9/A
A5
150
P.H.
pitch: D E
Roll volume knob back up.
P.M.
J (3:45)
Gmaj7/A
A5
Gmaj7/A
A5
Gtrs. 1 and 2 play Rhy. Figs. 1 and 1a until fade (see bar 1)
153 Gtr. 4
fdbk.
fdbk.
slight vib.
Bass plays Bass Fig. 1 until fade (see bar 1)
fdbk. pitches: C♯ E

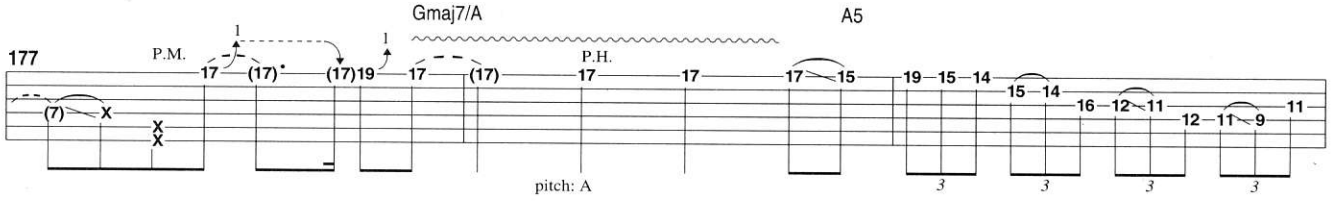


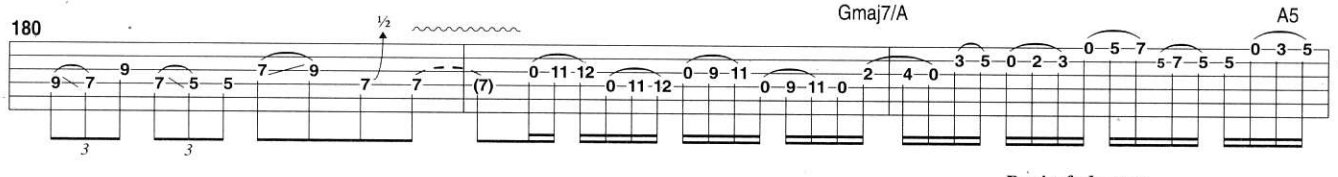
K Outro Guitar Solo (4:09)



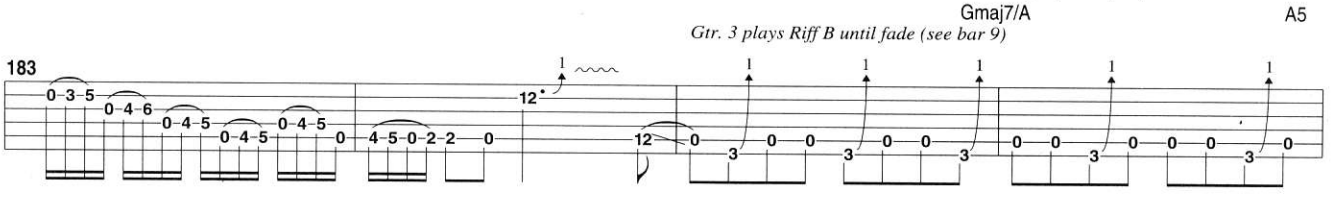


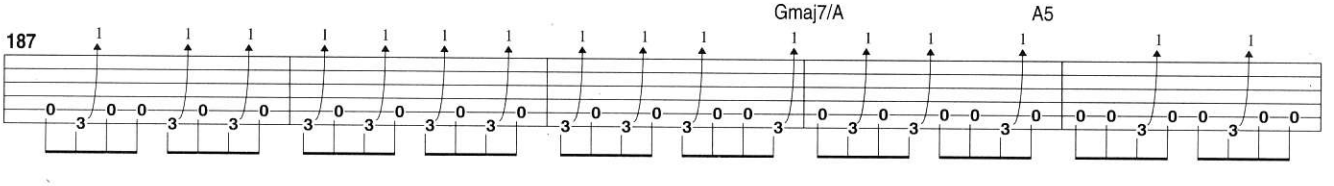


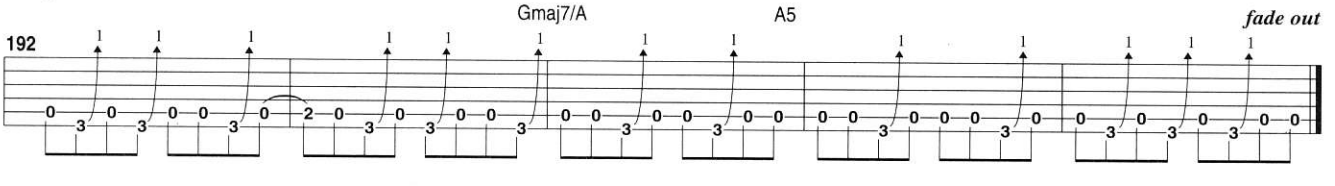




Begin fade (4:34)







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